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THE AMERICAN MAGAZINE OF ART

JANUARY, 1922

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ALMA MATER

By

DANIEL CHESTER FRENCH

COLUMBIA UNIVERSITY

NEW YORK CITY

THE AMERICAN MAGAZINE OF ART

VOLUME XIII

JANUARY, 1922

NUMBER 1



LIFE, TIME AND THE WEAVER

DANIEL CHESTER FRENCH

THE HAZARD MEMORIAL

PEACE DALE, R. I.

DANIEL CHESTER FRENCH, SCULPTOR

BY ANNA SEATON-SCHMIDT

DANIEL C. FRENCH is above all else an American sculptor. It is from this viewpoint that we must study his work. Not only was he born in America but he comes of an old New England family, rich in the inheritance of our best traditions and ideals. These are clearly reflected in all his sculptures. I know of nothing that bears his name that could possibly be mistaken for the work of an Italian, French or any foreign sculptor. This, in itself, is an artistic achievement, as it proves that he has been able to infuse his own spirit into his productions. At the outbreak of our Civil War he was only a child, yet this tremendous upheaval made a lasting impression on his

sensitive nature, developing an intense love of his native land. His first commission, at the age of twenty-three, was for the now famous "Minute Man" of Concord, Mass. He executed this statue with such patriotic enthusiasm that, in spite of youthful defects, it remains one of the most inspiring of our soldier monuments. Then came his splendid opportunity to model the bust of Ralph Waldo Emerson. Here was a great man, a profound thinker and philosopher; to reproduce these qualities was an achievement of which any artist might be proud, and the young sculptor began his work with courage and enthusiasm. In the strong, lifelike head, the firm yet sensitively modeled



THE MINUTE MAN

By

DANIEL CHESTER FRENCH
CONCORD, MASSACHUSETTS

mouth and chin, the beauty and dignity of the entire figure, we feel that he succeeded in expressing the psychologic character, the noble attributes of one of our greatest Americans. During the many hours in which Emerson posed for him and the friendly intercourse which followed, the young French was doubtless developing that intellectual sanity and equilibrium which is such a marked characteristic of all his later work. It is a mistake to say that any man is uninfluenced by his environment. Even Rodin, the most individual of modern sculptors, was so deeply affected by the tumultuous life about him that we now see the profound changes the war has brought presaged in all his symbolic sculptures. Indeed, this is the special gift of the great artist—to be able to so reflect in his work the world in which he lives that art becomes the truest of all historians.

Born in the old town of Exeter in 1852, Daniel Chester French early absorbed those fundamental principles of truth and honor that have made of him a conscientious worker, keeping his aims high and preventing his falling into the easier methods by which many have gained temporary fame. For this sculptor is first of all a craftsman. I know that some of our modern men believe this to be an unnecessary adjunct of genius, but Mr. French holds to the old standards that a sculptor should be a perfect master of his medium before he attempts to express himself. True, technical perfection never yet produced a spontaneous work of art, but equally true is it that no great art was ever created by one who possessed no knowledge of it; and our country owes much to the sane, well-balanced mind that has found its expression in so many beautiful monuments.

I shall never forget the impression made upon me when I first saw his "Death Arresting the Hand of the Young Sculptor." The youth, buoyant with life and strength, turns at the angel's touch, and, with eyes that are unafraid, calmly gazes at the heavenly messenger who has come to lead him to a higher life. Nothing theatrical nor meretricious has been employed to produce this moving drama. The profound emotion that it calls forth places it among the masterpieces of sculpture. It is a far call from this youthful work to that of the "Memory" recently purchased by Mr. Henry Walters

and presented to the Metropolitan Museum of Art. Royal Cortissoz says: "This is his finest work in the treatment of the nude and his most imaginative contribution to American sculpture, an achievement in true creative art," and in a recent number of this magazine Maria Oakey Dewing, comparing it to the Venus de Milo, insists that "it is less removed, more human and lovable but not less perfect, not less noble."

Between these two great works lie years of earnest toil and large productivity. His long association with Henry Bacon, one of America's most gifted architects, has undoubtedly had its influence on his sculptures, which are always in harmonious accord with the architecture which they are meant to adorn—a quality too often lacking in the work of our American artists, the importance of which cannot be overestimated. This interdependence of background and ornament is especially shown in his memorial monuments where the loveliness of pedestal or screen adds greatly to the nobility and beauty of his figures, as in that of Alice Freeman Palmer, where the symbolism of the group is completed by that of the background. This is one of Mr. French's most characteristic American sculptures. The young girl is typically of the new world. She, too, is unafraid, but it is life, not death, that she faces. Looking with calm, clear-seeing eyes into the untried future, she is gently guided by the figure that stands behind her, representative of Mrs. Palmer, that most inspiring of teachers. There is nothing gloomy about these memorial sculptures. All are symbolic of a going forward, of a higher life, as in the beautiful monument in Forest Hills, Boston. Even his "Mourning Victory" speaks to us of the resurrection, for while there is a look of pitying sorrow on the lovely face, the attitude of the figure, as it emerges from the draperies that bind it to earth, is one of triumphant joy in the glorious life before it.

Perhaps his large groups for the New York Custom House have attracted the widest attention. They represent the four continents, Europe, America, Asia and Africa. Christian Brinton, in an article in *The International Studio*, places them among the great groups of American sculpture. "The composition is more or less pyramidal and the difficult problems involved have been boldly



PHYSICAL FORCE

By

DANIEL CHESTER FRENCH

TEMPORARY VICTORY ARCH

NEW YORK CITY



ACHIEVEMENT

DANIEL CHESTER FRENCH

THE WILLIAMS MEMORIAL, ATLANTA, GEORGIA

met and solved. Europe, a queenly figure of a noble type, with the shrouded form of history as her comrade; America, alert and ardent, the Redskin of her past behind her; Asia, seated in hieratic pose, the Buddha on her lap, the effulgent cross behind her, with her feet upon human skulls, are nobly conceived, the detail subordinated to the central thought. The technical handling is that of an accomplished master of his art."

Among the loveliest, if not most important, of Mr. French's works are the bronze doors of the Boston Public Library. The exquisitely graceful figures are in low relief and symbolize Knowledge, Wisdom, Truth, Romance, Poetry and Music.

Washington has the distinction of possessing three of Mr. French's most successful and distinguished works—The Gallaudet Group at Kendall Green, one of the most



DUPONT FOUNTAIN

DANIEL CHESTER FRENCH

DUPONT CIRCLE, WASHINGTON, D. C.

winsome and noble memorials ever erected, the Dupont Fountain in Dupont Circle, and the Lincoln statue in the Great Lincoln Memorial. There stood for many years in Dupont Circle an effigy of Admiral Dupont which had little artistic merit to commend it. Happily Congress, advised by our Fine Arts Commission, recently gave permission to the heirs of Admiral Dupont to have his statue removed from Dupont Circle and replaced by a memorial fountain. They decided to have Mr. French execute this commission, and the result more than justifies their choice. Three figures of heroic

size, typifying the Sea, the Wind and the Stars, uphold a round basin from which the water falls over them into a larger basin at their feet. These figures are exceedingly beautiful, especially that representing the Sea. The entire monument is of white marble; seen through the green trees by which it is surrounded it produces one of the finest pictorial effects yet attained by outdoor sculpture.

The crowning work of this artist's life is doubtless his seated statue of Lincoln for the Lincoln Memorial in Potomac Park, Washington, D. C. No higher appreciation

of his talent could have been shown him than to have been chosen by the committee appointed by Congress to designate the American sculptor who could most adequately express the great character of Abraham Lincoln. Nothing could add more to the luster of his name, as this building will be visited by countless millions, all eager to find embodied here their ideal of the man who with farseeing vision and great firmness preserved the union of our states.*

In choosing to express the statesman meditating over a peace that must soon come rather than the man in the midst of conflict, as in his standing figure of Lincoln for the grounds of the state capitol of Nebraska, we feel that Mr. French has once more subordinated his sculpture to the spirit of the architecture which is one of solemn serenity. True, the face still shows traces of the struggles through which he has passed and the left hand is partially clenched, but the

body is relaxed, and the face, though stern, is ineffably tender. It is the human Lincoln, who appeals so strongly to the hearts of our people.

This seated figure is about 20 feet high, and the pedestal on which it is raised, 7 feet. Carved out of white Georgia marble, it is placed against a background of soft, creamy limestone under a lofty ceiling composed of thin sheets of marble through which the outside light softly filters. High in the end walls are the beautiful mural paintings of Jules Guerin, symbolic of the principles for which Lincoln stood; beneath these are written the immortal words of our best loved President. There are no other decorations in the great hall—nothing to distract the mind from the contemplation of the deeds of this great leader. It is a wonderful setting for the work of Mr. French; few sculptors have had such an opportunity to express their genius. Whether or not his conception of Lincoln will fulfill the hopes and expectations of our people the future alone can decide.

*This and other notable works by Mr. French mentioned in this article have been previously reproduced in THE AMERICAN MAGAZINE OF ART.

LAFAYETTE COLLEGE AND THE LAFAYETTE STATUE BY DANIEL CHESTER FRENCH

THAT American colleges in these days know how to conduct any ceremony with dignity, solemnity and even the beauty that arises from the aid of music on the organ or even by the college band, the college orchestra or college glee club, was strikingly exemplified at Lafayette College, Easton, Pa., November 19, when in connection with the regular Founder's Day exercises a supremely effective statue of the youthful Lafayette by Daniel Chester French was dedicated in the presence of the usual academic assemblage of trustees, faculty, graduates and undergraduates, the governor of the state, Honorable William C. Sproul, the orator of the day, Justice William L. Schaffer of the Supreme Court of Pennsylvania, Attorney General Alter and the special guest of honor, Morris L. Clothier of Philadelphia, who gave the statue and pedestal and steps which connect the terrace on which the statue stands with the Georgian chapel which is its architectural background.

The statue, which has now become the

focus of the Lafayette College campus and places the institution, through the art of French (who was given a degree of Doctor of Laws, by the way, on the occasion of the dedication of the statue), on the same plane as Harvard with its John Harvard and Columbia with its Alma Mater, both distinguished examples of the work of Mr. French, represents ideally the youthful Lafayette. With its Houdon type of countenance, it is an inspiration in face and pose and ensemble, for although, in a way, it is a replica of the statue of Lafayette by French which stands in Prospect Park, Brooklyn, engaged against a horse, as a matter of fact the statue at Lafayette College, which by reason of its beauty from now on will give this country the definite Lafayette type, is a completely remodeled statue in the round which gains in every way over the Brooklyn statue by standing out in the open above a dignified pedestal by Henry Bacon, the distinguished architect.

No more beautiful spot can be found in



STATUE OF LAFAYETTE

DANIEL CHESTER FRENCH

LAFAYETTE COLLEGE, EASTON, PENNSYLVANIA

all the campuses of American colleges than the terrace in front of the chapel at Lafayette. The statue looks southward from the great hilltop rising several hundred feet above the town of Easton, and is surrounded on all sides by beautiful grounds and picturesque tree masses, laid out several generations ago by Donald G. Mitchell (Ike Marvell) at the start of landscape gardening in America. So well did Mitchell do his work that today, despite the indifference of most college administrations to campus planning, the campus of Lafayette has a unity that is unique even in the face of the diverse character of the architecture of the various buildings that represent the bad taste and good taste of over seventy years of growth. With the Lafayette statue in place, a new orientation and a new tone is given to the campus, and the enthusiasm over the statue on the day of dedication is bound to be repeated by all who see it. It is a feather in the cap of Mr. French and a credit to American art and those who made it possible, from the president of the college, Dr. John H. McCracken, to all who assisted

in realizing the idea of the donor that the statue should represent Lafayette as the youthful soldier who in age and in crusading spirit was typical of the young men we sent back to France in 1917 and 1918 to repay the debt we owed to Lafayette and his Fatherland.

Summing up the meaning of the statue to the college and to the occasion, the following lines by an alumnus Harvey M. Watts, give the spirit and in brief tell the story of Lafayette as the true romance of his life and services in America warrant.

TO LAFAYETTE

Flamen of freedom, whose far-reaching gaze
Pierced the dull murk and waste of angry seas
And saw the New World bathed in golden
rays—

Of hope for man and human liberties,
We in thy debt, where no return repays,
Raise this fair shaft to thee as youth supreme,
Vouchsafed that boon, so rare in fate's
decrees,
To have the vision; realize the dream.

ART CRITICISM

BY WILLIAM HOWE DOWNES

RECOGNITION is a vital need of the artist; he hungers and thirsts for appreciation and understanding. He can not do his best without sympathy. In that respect he is very much like all the rest of the world, only more so. The art critic, however, does not exist solely or even chiefly for the benefit of the artist. His primary purpose should be to bring the public into contact with art, for the mutual advantage of both sides. Art ought to be brought into closer connection with life, everyday life, and the people ought to be more directly interested in art, if only as an escape from sordidness, ugliness, vulgarity, and dullness.

It has been stated by many writers that the critical faculty is much lower than the creative, and that is, I suppose, true in a general way. But the capacity for full appreciation of a great masterpiece surely implies the possession of something of the same intellectual and moral qualities that are requisite for creative work of a high type. Thus, though interpretation is less important than creation, it is a function demanding rare qualities of mind, and, in its best estate, is a field which offers opportunities for honorable and valuable service.

A curious popular misconception of the art critic's reason for being is that his end and aim are disparagement, fault-finding, derogation. In the vernacular the term criticism evidently connotes hostile criticism. We see it used in this sense in the newspapers every day, as, for instance, in an address by Admiral Sims, on July 4, 1921, at Newport, he is reported to have said: "The Government, and to a certain extent the people, resent criticism of anything American." Now criticism, real criticism, is constructive, affirmative, and nourishing. A famous definition of criticism is Matthew Arnold's, in his essay on "The Function of Criticism at the Present Time": "Criticism," he says, "is a disinterested endeavor to learn and propagate the best that is known and thought in the world. It is the business of the critical power to see the object as in itself it really is. That is no very easy thing."

Arnold expands his idea by asking, "How

is criticism to show disinterestedness?" and by answering, "By keeping aloof from what is called the practical view of things, by resolutely following the law of its own nature, which is to be a free play of the mind on all subjects which it touches." Its business being to know the best that is known and thought in the world, and to make it known, Arnold has the optimism to believe that this will create a current of true and fresh ideas. It is a fair inference from his statement that he believes that standards exist, standards upon which criticism may base its judgments. Today it is difficult for one who surveys the cross-currents of contemporary criticism to share wholly this belief. At least, the standards are incessantly shifting.

This being so, upon what shall the critic base his authority? For his authority will be called in question, no matter how great is the weight of his opinion. Let us candidly admit that there is no such thing as ideal justice to be expected. No critic can make any claim to infallibility. If he did, he would be promptly called a quack. Speaking for himself, as he must, whether his verdicts are to carry any weight with his readers depends wholly on the intrinsic reasonableness, sincerity, intelligence, and sanity of his views. He has, it is true, a serious responsibility, but in the last analysis his responsibility does not extend beyond a complete loyalty to his own deliberate convictions.

In a recent essay by Stephen C. Pepper, published in the University of California *Chronicle*, "The Place of the Critic" was discussed. Mr. Pepper speculates as to why people want any such a thing as art criticism. He says that more money is spent in New York in a year for vegetables than for works of art, yet he has never heard of a vegetable critic. Searching after some explanation of the existence of the art critic, Mr. Pepper surmises it may be due to the public's loss of confidence in its esthetic judgment, and "the public's desire to know what its esthetic judgment ought to be." "Thus," he says, "the function of the critic is to be an authority for the public regard-

ing good taste, an expert on good taste. But our problem is by no means solved. We see what the critic's function is; but how is he to execute it? It is all very well for the public to find its authority in the critic, but where does the critic obtain his authority to judge for the public?"

Arriving at this impasse, Mr. Pepper be-thinks himself to suggest that the only salvation for honest criticism would be the establishment of a science of esthetics. Apparently he believes in the possibility of it. He tells us that "the established esthetics would be a pure science like psychology. . . . As education is to psychology, engineering to physics, medicine to physiology, criticism would be to esthetics. Critics would learn the principles of art from esthetics, would apply these principles to the particular works of art upon which judgment was desired, and would publish the results for the benefit of the public. Under these conditions the judgment of a critic on a work of art would be of exactly the same order as a doctor's diagnosis of a case."

Setting aside Mr. Pepper's touching naïveté in respect to the infallibility of a doctor's diagnosis, my own feeling is that you can no more have an exact science of esthetics than you can have an exact science of religion. This idea that taste can be reduced to a system as logical and as inflexible as the multiplication table is fantastic. Even were it possible, no one would wish to read the outgivings of the scientific exponent of the standardized taste. The trouble with Mr. Pepper's position in this matter is that he is seeking for something that neither science nor art can supply, and that is absolute certainty, absolute finality. Does the psychologist give us certainty? Does the engineer, the physician, give us certainty? Does anybody give it? No. The ground is constantly shifting. They are still guessing. They can not agree among themselves. So, even judged by the analogy that Mr. Pepper sets up, the argument for finality in matters of taste falls to the ground.

But the analogy is not fair. Mr. Pepper has here fallen into the same error that was made by Whistler in his caustic comments on the *cause célèbre* of Whistler vs. Ruskin. Whistler, it will be remembered, said that "one might admit criticism when emanating from a man who has passed his whole life in

the science which he attacks." The assumption in this remark, that art is a science, and that no one could be regarded as competent to pass upon it without being a life-long practitioner of it, is quite in line with many similar half-truths uttered by Whistler in his famous Ten O'Clock lecture; yet I notice that his sophistries have been gleefully accepted by a good many of his admirers as a veritable gospel. In reply to the query of the attorney-general during the trial, "What is to become of painting if the critics withhold their lash?" Whistler said: "As well might he ask what is to become of mathematics under similar circumstances, were they possible. I maintain that two and two the mathematician would continue to make four, in spite of the whine of the amateur for three, or the cry of the critic for five." No doubt this specious witticism has seemed to many of Whistler's worshipping followers excruciatingly funny, diabolically clever, and quite crushing, but it will not bear examination for a moment. It is based on a fallacious analogy. It will convince no one that you can measure the value of a work of art with a yardstick or weigh it in a pair of Fairbanks' scales.

"The world is now all for what they call science," wrote Abbott H. Thayer to Royal Cortissoz, "and they weigh music, painting, and poetry by what it can do in this field." "This is a period," he says, "of self-deluded digging, but in time man will again become the simple worshipping 'know-nothing.' Just now there lowers on his horizon no wholesome reminder that he is forever (thank heaven!) stumped."

The work of art criticism will be in increasing demand as art activities multiply in America, and will offer an inviting field for young men and women who are artistically inclined. Only those who possess the artistic temperament are likely to be successful. The possession of an artistic temperament is a great asset, if one puts it to the uses for which it is manifestly suited and intended; but it should not be made simply a paltry excuse for laziness, vanity, and bad temper. It may be, and ought to be, a generous endowment of nature, enriching life, making life interesting and full of meaning. Of all native gifts, this is beyond question the most important and desirable in the make-up of the critic. Without it, the

critic is likely to be a mere pedant, an outsider—a landlubber, as it were, trying to navigate the vast ocean of art without a compass.

Of course there are many acquired qualifications which every serious student is capable of obtaining. The literature of art is enormous, in history, biography, criticism, etc. But after all is said about scholarship and acquired culture, one comes back to the fundamental fact that real knowledge of art arises not so much from the systematic study of its theory and practice and history as from sheer love of it. The critic needs a good deal of common sense, courage, self-respect, independence, and, as Arnold has pointed out, disinterestedness. He must play no favorites. He must keep an open mind, and a willingness to see the other man's point of view; but he must be no weathercock. He may not be a special pleader for any art sect or movement. Insidious attempts to influence him should be disregarded. He should use simple, clear, direct, easily understood language, avoiding, as much as possible, technical terms that are not clearly comprehensible. A style overloaded with highflown expressions, or ambiguous phrases, or recondite allusions, gives rise to instant suspicion of affectation; for if a writer has anything to say that is worth saying he can

best put it in straightforward, simple, clear English.

One of my objections to John Ruskin as an art critic is his pernicious habit of what is called "fine writing." His rhetorical style appears to have made a great impression on the public of his time, but I am glad that his sort of hifalutin has gone out of fashion. Such art critics as Eugène Fromentin, Henri Taine, William Hazlitt, and, in our own country, Mr. Brownell, Mr. Kenyon Cox, and Mr. Royal Cortissoz, all employ a simple, vigorous, clear style, although they are, in technical matters, far better authorities than Ruskin.

Finally, it is worth while to point out that there are many very pleasant by-products of the critic's work; among them, the gratitude of artists whose work is understood and recognized. But the great reward, the great thing, is the subjective reaction upon the critic who has the privilege of communing with the great artists. He can be a partaker on equal terms with them in the inspiration, the exaltation of spirit, the profound reverence for moral beauty, which were the underlying creative conceptions in the minds and souls of the men who made the world's masterpieces. The profession which leads up to such an experience as this is not without its allurements.

The Print Makers' Society of California announces its third International Exhibition to be held in the galleries of the Fine Arts Museum of History, Science and Art, Exposition Park, Los Angeles, Cal., March 20 to April 17, 1922, and closes February 28 as the last day for receiving exhibits. Etchings, lithographs, block prints and wood engravings are all digible. Prints may be matted but not framed. Three prizes are offered: a Los Angeles Gold Medal made of California gold, by the Los Angeles Chamber of Commerce for the best print in the exhibition, a prize of \$100 by Mr. H. W. O'Melveny for the best etching in the exhibition, and \$25 with promise of an equal sum for purchase by Mr. and Mrs. Alson S. Clark, likewise for the best etching. The secretary of the society is Mr. Howell C. Brown, 120 North El Molino Avenue, Pasadena, Cal.

The Associated Artists of Pittsburgh held their annual exhibition in the galleries of the Carnegie Institute this autumn. Twenty-seven of the contributors had been or were connected with the Carnegie Institute of Technology. First honor was given Wilfred A. Readie, a graduate of the school and later a part-time instructor; second honor went to Clifford A. Bayard, who graduated in 1917 and is now an assistant professor and curator of the Department of Painting and Illustration. The third honor was won by George Heppenstall, who is now taking instruction in the night courses offered by the Department of Painting and Illustration. There were 159 pictures listed in the catalogue, the majority of which were recent works, painted mostly during the past summer in different parts of the country, as far east as Maine, as far west as California.



AN OPENING IN THE JUNGLE

COURTESY OF THE MACBETH GALLERY

FREDERICK J. WAUGH

FREDERICK WAUGH'S WEST INDIAN MARINES

FREDERICK J. WAUGH has long ranked among the leading marine painters of America, but the group of pictures painted this year in the West Indies, which was shown at the Macbeth Gallery, in New York, in November, put him in a class by himself. They possess that strength which has long characterized Mr. Waugh's work, but display a greater degree of finish. They are sumptuous both in color and in line, and are executed in a manner both virile and suave. The illusion of sunshine is extraordinary, possessing both warmth and brilliancy, and in almost every instance motion is portrayed with convincing realism. Rarely has the restlessness of the sea been so truly pictured, or the sweep of the wind more strikingly suggested. Yet the paintings in themselves are tranquil, reticent, without exaggeration. Obviously the painter held

his enthusiasm in leash and perfectly commanded his talent.

Reviewing the exhibition, the art critic of the *New York Tribune*, Mr. Royal Cortissoz, said; "The temptation to pyrotechnics in the Caribbean is very strong, and we have known it to lead to the making of pictures merely hot. Mr. Waugh is well advised to rely more upon deep, unfathomable blues and icy jade greens than upon rampantly tropical reds and yellows. His pictures owe much also to the frequent introduction of snowy surf. As an experienced sea painter he has success in giving his brilliant waters weight and movement. . . . There is manifest truth in his impressions."

The art critic of the *New York Times*, Miss E. L. Cary, especially commended the skies in Mr. Waugh's paintings. His treatment of the great ragged clouds she termed "quite



MYSTERY OF THE TROPICS

FREDERICK J. WAUGH



UNDER THE TRADEWINDS

FREDERICK J. WAUGH

COURTESY OF THE MACBETH GALLERY



ATLANTIC SEABOARD, WEST INDIES

FREDERICK J. WAUGH



WILD COAST

FREDERICK J. WAUGH

COURTESY OF THE MACBETH GALLERY

a marvel of discretion," and the sky forms throughout she found well subordinated and yet salient.

In a foreword to the little catalogue, Mr. Waugh himself told of the enthusiasm he had experienced for the beauty of the southern seas. "It grew," he said, "by leaps and bounds as the first volcanic peaks of that inimitable island chain sprang into view." The lack of hurry typical of life in the tropics, Mr. Waugh found of great advantage to a painter of the sea, for "it enabled him as never before, to concentrate upon the study of the waves and drink in their beauty of turquoise coloring as they came tumbling in from the distant blue depths." "Sometimes," he explained, "the whole dome of the

sky is pure turquoise and where the yellow sunset turns it to pale emerald are rosy clouds. Sometimes you are back again on the eastern shore where the whole sea is jade and lilac and silver, with the glow of the setting sun behind the mountains lighting up the farthest line of breakers tumbling in out of the deeps beyond, and as your gaze wanders landward you catch glints of sunlight like burnished metal upon a wind-blown group of palms, later to be darkly silhouetted against the evening sky, while far out upon the sea the surf still tosses its mother of pearl crests upward into the last mellow rays of the sunset and the spell of the tropics rests upon the painter of seas."



PRAIRIE FIRE

By

JOHN M. LORE, SCULPTOR

HELEN FOSTER BARNET PRIZE

NATIONAL ACADEMY OF DESIGN, WINTER EXHIBITION



THE TANG JAR

DOROTHY OCHTMAN

JULIA SHAW PRIZE, N. A. O.



ON AN ISLE IN ARCADY

F. BALLARD WILLIAMS

NATIONAL ACADEMY OF DESIGN, WINTER EXHIBITION, NOVEMBER-DECEMBER, 1921



SUPERSTITION

E. L. BLUMENSCHIEIN

FIRST ALTMAN PRIZE N. A. D.



THE HAMMOCK

LEON KROLL

NATIONAL ACADEMY OF DESIGN, WINTER EXHIBITION, NOVEMBER-DECEMBER, 1921



PORTRAIT

By

- CHARLES W. HAWTHORNE

NATIONAL ACADEMY OF DESIGN, WINTER EXHIBITION

NOVEMBER-DECEMBER, 1921

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NOVELTY IN ART

In Art, as in all else, today, there is a demand for novelty. To be remarked, a work of art must possess what in current parlance is known as "news interest." If it is an old painting that is shown, it must have lately been sold at a high price, or it must have come from some world famous collection, or through some like means found its way into the news columns of the newspapers. If it is a recent work, it must have received a prize, or been painted with the palette knife or thumb, or be equally effective seen upside down, or quite different when displayed by artificial light, a portrait of a celebrity, something that will surely give it a place in the rotogravure-pictorial supplements of the leading dailies. Otherwise it is just a picture, and who cares?

All this is bad for art, and still worse for the people. Popularity of this sort is no more indicative of appreciation of art than attendance at a baseball game, perhaps less. An appetite of this sort when fed becomes more insistent. A town in the middle west, applying recently for one of the American Federation of Arts' traveling exhibitions, insisted that it must be composed of new

pictures—none more than two years old—and complained because at a previous time a painting much older than this, by a well-known artist, was included in the loan exhibition. The case was not isolated nor unique. It is no more nor less than the well-nigh universal cry for novelty. Good art, as we all know, is perennially new—it can never grow old or lose its bloom; in fact it becomes more delightful and more precious as it grows more familiar. Witness the poem, the musical composition, the great monuments of architecture, the works of the old masters. Novelty caters to curiosity; art appeals to that in us which is divine. To some extent the super efforts of the museums and associations to popularize art may have unwittingly helped to cultivate this proclivity. To get people to visit an art museum by giving them food or a circus is more likely to cheapen art than induce its appreciation. Those who love art hold it sacred. Moreover, where, may we ask ourselves, would a desire for only the newest art lead? If a picture becomes valueless when out of date, like a magazine or newspaper, what inducement has the artist to put into it his time and his best talent? And what is to be done with the old pictures? Are they to be destroyed like the unsold publications, or stored in cellars and attics—art museums? Who will buy them? If the demand for art were anything like equal to the production, then new works would be the order of the day. But this would mean the millennium. Of course we want to keep abreast of the times, but, in art, novelty is usually a shield for weakness. Here is a symptom of the day that may well be regarded as significant and alarming.

NOTES

The Traveling Exhibitions circulated by the American Federation of Arts during December were shown in widely different parts of the country and were as widely varied in character, from the large collections of oils and water colors to the small exhibits of prints, posters, photographs and etchings.

While in the east the notable group of War Portraits was being shown at the Albright Gallery in Buffalo, the oil paintings lent by

the Metropolitan Museum were in the far west, at Logan, Utah. Still farther west, on the Pacific Coast, Seattle had an exhibition of Wood Block Prints, and Stanford University, which is the western office of the federation, showed the Art Work done in the New York Public Schools. At Fort Collins, Colo., the Mural Paintings by Allen True were hung in the State Agricultural College. Cities in Kansas, Illinois, Michigan and Ohio also had exhibitions. In the south one of the traveling exhibitions went as far as St. Petersburg, where it was shown at the Florida Art School. Savannah had two of the Industrial Art collections—the Printed Fabrics for Home Decoration and the Designs for Wall Papers. The Pictures of Children, an exhibition including not only paintings but miniatures, small bronzes and prints, was shown at Roanoke, Va. Columbia, S.C., had the Paintings of the West. The exhibition of Photographs of Cathedrals was shared by two places, each taking a two-week period instead of the full month. The schedule for January is very full, and the year 1922 promises to be a busy one in the exhibition line.

San Diego, Cal., has a society of the Friends of Art, organized and pledged to meet the need for more and better exhibitions of art in that city. Each member pays yearly dues of five dollars and an initiation fee of five dollars, and the society pledges itself to at least two exhibitions each year.

The society, shortly after its organization, became a chapter of the American Federation of Arts and secured one of the federation's traveling exhibitions, a collection of thirty-five paintings by modern American artists, assembled in New York and sent directly to San Diego. This was followed later by a second loan, an exhibition of Pictorial Photography by the Pictorial Photographers of America, likewise sent out by the American Federation of Arts, which was shown in the Indian Arts Building, Balboa Museum, and was declared one of the finest collections of photographs ever exhibited on the Pacific Coast.

Last July the society showed a collection of twenty-five paintings by C. Bertram Hartman, and closed its first year of activity

with four noteworthy exhibitions, two receptions, and a lecture to its credit.

An interesting exhibition of PENNELL EX- works of Elizabeth Robins
HIBITION IN Pennell and Joseph Pennell
PHILADELPHIA was held at the Art Alliance,

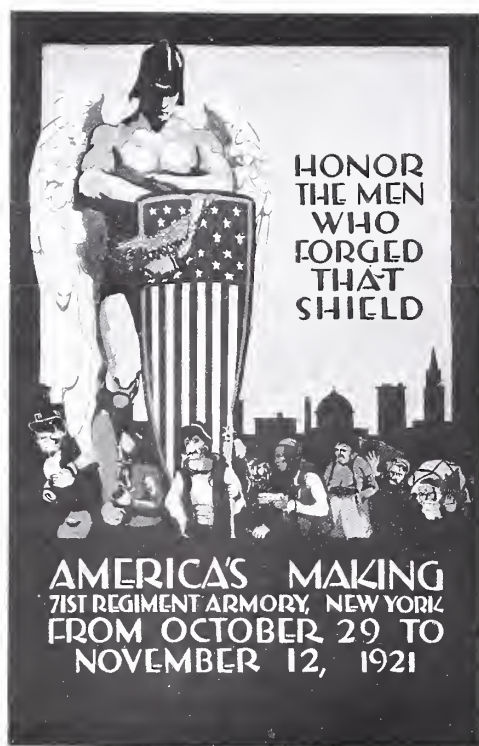
Rittenhouse Square, Philadelphia, in November. This comprised etchings, drawings, lithographs and illustrated books, 189 items in all, lent for the most part by three Philadelphia collectors, Mr. H. Devitt Welsh, Mr. John F. Braun, and Mr. A. Edward Newton.

As a whole the collection covered a period of production of approximately forty years and evidenced the industry, as well as the extraordinary talent, of the Pennells. In the pictorial section were numerous delightful drawings made for illustrative purposes, manifesting great skill in draftsmanship and a keen sense of artistic values.

The book section was unique and of engaging interest and chronicled a long series of explorations in foreign lands, full of happy adventures, experienced with the keen pleasure derived through the artists' vision. As an annal of the life of an artist at its best, or the best artists' life of contemporary times, this exhibit should be preserved as an entity, as the Pennells themselves have preserved their collection of Whistleriana, recently given, as a memorial to Whistler, to the National Library at Washington.

Mr. Pennell is at present making a lecture tour of southern cities, and a collection of his etchings, through his courtesy, is being circulated simultaneously among the art museums and associations by the American Federation of Arts.

The University of North Dakota, through its Art Department, has arranged for a series of exhibitions to be held at the university, beginning in November and concluding the middle of next June. These comprise mural paintings, western historical subjects by Allen True of Denver; posters for the Dakota Playmaker Prize Contest, designed and executed by students of the department; Art Work done in the Public Schools of Washington, D. C.; Copies of Works of Old Masters, by the late Carroll Beckwith; Printing Exhibit, selected



POSTER BY WALTER BAUMHOFFER
COMMERCIAL HIGH SCHOOL, BROOKLYN, N. Y.
IN AMERICA'S MAKING COMPETITION

by Mr. Henry W. Kent of the Metropolitan Museum; Annual Exhibit of Students' Work, including problems in the DeRemer Prize Competition; and Wood Block Prints by the late Helen Hyde.

All of these exhibitions, with the exception of those comprised of students' work done in the University, have been sent out by the American Federation of Arts, from its western office at the University of Nebraska, in Lincoln. The exhibitions will be shown daily from nine in the morning to five in the afternoon, and certain ones are to be shown also on Sundays from two to five.

During the week of October 29 to November 12 attention was called, in New York City, to "America's Making" by scores of pageants given in the individual public schools of the city and by a series of gigantic pageants repre-

senting the different races, given at one of the great city armories.

To advance this civic movement, which had as its object Americanization, the Art Department of the high schools of New York, under the direction of Dr. James P. Haney, Director of Art, organized a poster competition. Over 500 designs were produced, and of these, 150 of the best were shown in the Knoedler Galleries, on Fifth Avenue, prior to the pageant week, later to be distributed among prominent shops along Fifth Avenue, where they remained during the celebration. To the two best, prizes were awarded. Both were excellent and exceedingly original compositions. The first prize was awarded to Walter Baumhofer, of the Commercial High School, Brooklyn, for his poster showing the "Spirit of America" leaning on his shield. The second prize was awarded to Helen Weldon of the Bushwick High School, Brooklyn, for a spirited design of a peasant bearing aloft the American flag. In Dr. Haney's opinion the exhibition as a whole was one of the best ever shown by the Art Department of the high schools.

There is much complaint today, and with good reason, because the public seems to consider that pictures are to be looked at, not purchased.

In other words, the people generally do not seem to regard works of art as invaluable possessions, preferring to spend their money on automobiles, clothing, and more materialistic pleasures.

The little city of Aurora, Ill., has, however, made a remarkable record for itself in the matter of picture buying during the last year. Under the auspices of its Art League an exhibition has been held in its leading hotel annually for the past three years. The Third Annual Exhibition, composed of works by contemporary American artists, opened on November 8 and closed on the 19th. It included over 200 paintings, thirty of which were sold—a larger number than are often sold from the great exhibitions in New York, the chief art market of this country. The most expensive of the pictures purchased was a Francis Murphy, which sold for \$4,900. Between January 1 and the opening of the exhibition no less than ninety-nine oil paintings by contemporary American



MEDAL COMMEMORATING THE VISIT OF MARSHAL FOCH TO THE UNITED STATES, 1921

BY ROBERT AITKEN, N. A., SCULPTOR

artists were purchased by the citizens of Aurora, making a total for the year of 199. Certainly Aurora is setting an excellent example to the other cities of the country, and the Aurora Art League is much to be complimented upon its success.

This art league is the outgrowth of the enthusiasm of two Aurora citizens, Capt. J. F. Harral and Mr. James M. Cowan. The enthusiasm that they have for works of art has proved contagious and spread throughout the community. Both are collectors. Mr. Cowan's house is reported to be overflowing with paintings, and his office has been turned into a veritable down-town art gallery and shop, where friends may drop in and not only see pictures but talk about them. Thus the fashion of buying pictures was started in Aurora and has now taken, it would seem, firm root.

From time to time the American Numismatic Society has struck medals to commemorate the visits paid to our shores by those who have played a prominent part in the history written during the past seven years. Such a medal has just been struck to commemorate the visit of Marshal Foch. It was designed and modeled by Robert Aitken, N. A., president of the National Sculpture Society.

The obverse of the medal shows a portrait of Marshal Foch, full face rather than as is more usual in medallion portraits, in profile. The reverse displays a figure of a welcoming, winged Victory, with right arm and hand extended, and wearing on her left arm a shield showing the Service Star of the American forces. The Coats of Arms of France and America occupy the lower portion of the field.

The first copy, in gold, was presented to Marshal Foch. Subsequent copies in silver and bronze are procurable by members of the Numismatic Society, the Institut Francais aux Etats-Unis, and the Alliance Francaise.

Mr. Aitken, the sculptor, recently designed the half-dollar commemorating the Centennial of the Admission of the State of Missouri. He also has to his credit the Watrous Medal for Sculpture awarded by the National Academy of Design, and the Panama-Pacific Fifty-dollar Slug, as well, of course, as numerous monumental works.

The first annual competitive exhibition of California artists opened at the galleries in the Southwest Museum under very auspicious circumstances.

Out of 400 pictures submitted space was found for but eighty-five. Among these, however, were works by practically all the

well-known artists of the southwest and some new ones, sent in response to a special invitation to unrecognized artists.

Contrary to usual custom, the jury of selection was not composed entirely of artists. Five men, with special training and experience in art appreciation, were chosen to constitute the Jury of Award. They were Ernest A. Batchelder of Pasadena, Lockwood DeForest of Santa Barbara, Benjamin B. Hampton of Los Angeles, Samuel L. Kingan of Tucson, Ariz., and Frank J. Van Sloun of San Francisco.

The first prize of \$250 was awarded to Edgar E. Payne for his very excellent oil of the High Sierras, entitled "Topmost Craigs." Mr. Payne won the Martin B. Kahn Prize at the Chicago Art Institute in 1920.

Hansen Puthuff won the second prize of \$100 for his landscape, "Exaltation."

First prize for figure was won by Maynard Dixon of San Francisco, for his large oil, "The Navajos." Second prize went to F. Carl Smith for his picture, "Angelus."

The first prize for water color was given to Rowena Meeks Abdy's picture, "From My Balcony."

A special prize of \$100 was awarded by popular vote to William Lees Judson for his "Morning."

Honorable mention was given to John Frost's "Live Oaks" and to Orrin A. White for "Sunshine and Shadow."

This first effort on the part of the Southwest Museum has met with hearty support both by the public and the artists.

The MacDowell Club of Allied Arts has recently established a permanent club home and gallery on the top floor of the Tajo Building in Los Angeles, where will be held interesting exhibitions from time to time. This club, which is just issuing its third anniversary bulletin, promises much for the future of the allied arts in Los Angeles.

The collection of etchings owned by Mr. Furman of San Francisco has created much interest since the opening of the exhibition at the Stendahl Galleries. The work of both old masters and contemporary etchers is displayed, the American artists being represented by such men as Benson, Kinney, Levy, Haskell MacLaughlin, and Washburn.

In the Gallery of Fine Arts, at Exposition Park, in the Museum of History, Science

and Art, are three shows by as many artists. Carl Oscar Borg has twenty small but exquisite water colors of the desert and Indian country of the southwest. This artist has spent much of his time studying the colors and moods of this region and is sure both of his subject and brush.

Douglas Parshall of Santa Barbara is also showing thirty-five oils in a great variety of subjects.

Bessie Hazen fills up the remaining wall with twenty-seven of her charming water colors of the coast and hill country of the south.

The pictures comprising the twelfth annual exhibition of the California Art Club have been withdrawn from the Gallery of Fine Arts at the Museum and have been sent to the Fine Arts Gallery at Balboa Park, San Diego, where they will be shown under the auspices of the Friends of Art of that city.

	In this autumn season Mo-
LONDON	rocco has been very much
NOTES	to the front as a subject in
	London art exhibitions. It

figures very largely in Sir John Lavery's paintings at the Alpine Club Gallery, which I shall return to later; it is the subject of many of Mr. Romilly Fedden's water colors at the Walker Galleries, as well as of Mr. Gordon Coutts' recent exhibition at the Gieves Gallery in Old Bond Street. Mr. Gordon Coutts is a New South Wales artist and well known for his portrait work in Sydney, though born, I believe, in "the old country," and having studied at Julian's in Paris. He has made frequent visits to the United States and was actually in San Francisco at the time of the earthquake, when he had the bad fortune to lose all the work he had with him. But he has not been idle since 1906, and in recent years has come under the spell of Morocco. Mr. Coutts has just returned to Tangier, for he is immensely attracted by the mystery and romance of that country; in fact most of his recent work shown in London, in such subjects as "At Twilight," "The Prayer" (a moonlight effect), "The Coffee Stall, Tangier," painted in twilight, "A Merchant of Tangier Crossing the Sands on his Donkey," and "Taking the Bride Home," as



ANNA PAVLOVA

LADY LAVERY

well as the admirable study of a Moroccan beggar of which I hope to give an illustration, are all from Tangier or its neighborhood. And here the artist has been especially successful in these delicious but elusive effects of southern twilight; he gets the quality of mystery, and, knowing Tangier as I do, I can appreciate this success. In his "Gerta Russell" and "In the Studio" I seem to recognize the same lady, whom I believe to be the charming American lady artist who is now the painter's wife.

The Royal Society of Painters in Water Colors are now holding their 177th exhibition in their gallery at Pall Mall East; and I consider that this exhibition of the "Old Society" is one of the most brilliant and successful it has held within my own recollection. It includes work by Russell Flint, Walter Bayes, Arthur Rackham, Cecil Hunt, Frank Brangwyn, Charles Sims, Harry Watson, Claude Shepperson, and Anning Bell, work in many cases of a high quality. Obviously a great asset to this society in the present exhibition is the fact that Mr. Frank Brangwyn is not only a new member but exhibits this year no less than five, fairly large subjects, splendidly monu-

mental in their character ("La Popie" and "A French Village" are examples), with that sumptuously decorative character which is a hallmark of this artist's production. Mr. Russell Flint is not a new member, but this year is particularly brilliant both in his figure work ("Sands" and "The Huntress") and his remarkable treatment of the reflections in "Welling Waters." Mr. A. J. Munnings, whose work I noticed this year in *The American Magazine*, is another new member, but is not exhibiting this time. Charles Sims has some delightful figure work treated decoratively, with all his spontaneity and freshness in "The Trophy" and "A Basket of Flowers."

In Mr. Romilly Fedden's water colors at Walker's Galleries we are back in the magic coloring of Tangier, for this land of the Moor figures very largely among the young artist's subjects. The work is direct and sincere in such themes as "The Gate of Silence," as "Tangier Bay Moonlight" and others, washed in boldly and, I should imagine, in one painting.



A MOROCCAN BEGGAR

GORDON COUTTS

Near this, in the Fine Art Society's rooms in New Bond Street, is being held the Memorial Exhibition of that fine painter of Victorian times, Sir William Blake Richmond—the portraits of Gladstone, Bismarck, the poet Robert Browning, the artist and poet William Morris—a very fine likeness being noticeable.

A very brilliant exhibition at the Alpine Club Gallery is now placing, before the London public, pictures of Morocco, the Riviera and other subjects by Sir John Lavery, together with a certain number of portrait and child studies by Lady Lavery. Mr. Winston Churchill, in his "foreword" to this exhibition, does full justice, without, in my judgment, saying a word in excess, to Lavery's extraordinary facility and complete command of his material. "Sir John Lavery," says the Minister—who, by the way, if we ever do arrive at a Ministry of Fine Arts, seems to be qualifying for that onerous position—"is a *plein-airist* if there ever was one, painting entirely out of doors, with his eye on the object, and never touching a landscape in his studio. No painter has coped so successfully with the difficulties of this method. In consequence there is a freshness and a natural glow about these pictures which give them an unusual charm. We are presented with the true integrity of an effect, and this flash is expressed in brilliant and beautiful color with the ease of long mastery."

We find this criticism fully borne out in the scenes before us here, which vary from "Princes Street, Edinburgh," and the links of North Berwick, seen in clean, hard sunlight, to the "River at Maidenhead," the luxuriance of the Riviera of France, the warm languorous beauty of Tangier, and the North African coast with its intense light and color. In his "Tangier Bay, Morning," the Mediterranean changes from green to blue, to be lost in the purple of the distant mountains; in "The Beach, Tangier," we have those golden sands which extend in a wide sweep from the city gates; in "A Moorish Interior" we have perhaps the reception room of a native house at Tangier, a great courtyard open to the sun, with a fountain in its center. Sir John Lavery knows Morocco well, and it was my privilege some years ago to describe a journey of his into the interior as far as Morocco city;

and here again he seems to revel in the warm color and strong sunlight of this northern point of the African continent.

With Lady Lavery's contribution to this exhibition we have certainly a surprise to many who, like myself, had not the privilege of knowing this gifted lady. "La femme de Jean de Reske ne chante pas," said the wife of the famous tenor. "Lady Lavery," says Mr. Winston Churchill again, "does not accept this ruling, and we are grateful to her for her rebellion. She has gifts and graces of her own, which it would indeed have been a pity to hide." In the thirty paintings and drawings shown here, and in these last particularly, there is personal sensibility and often very great charm. Take, for instance, the group of two girls' figures called "The Flowered Hat," a little composition of quite singular felicity. I have seen few things more delightful than this, more spontaneous in its charm of expression; it recalls to me in these qualities that delightful group of "The Dance" which Henry William Bunbury entrusted to the famous Bartolozzi's graver, just as the studies here of a naked baby girl ("Child Bathing") might recall Lady Diana Beauclerk's creations. Among the portrait studies I noted Anna Pavlova, Cardinal Logue, and Lady Diana Cooper. In the little "Nude Study" the figure is handled with perfect sureness and mastery.

S. B.

The French Consul General in New York makes announcement that twenty-eight paintings by modern French artists are immediately available as gifts to American museums through Le Comité de Diffusion de l'Art Français Moderne dans Les Musées des États-Unis. This committee gave to the museums of the United States and Canada, during the year 1921, a total of seventy-one works of art by living French artists. The donors were: Messrs. Albert Blum, Albert Breton, Pierre Cartier, Durand-Ruel, Lucien Jouvaud, Otto H. Kahn, Willard V. King, Eugene Meyer, Sr., Emile Rey, Mortimer L. Schiff, Louis Thomas, and Felix Wildenstein.

Two of the twenty-eight paintings which have not yet been distributed have been

given by Marshal Lyautey, the official representative of France in Morocco, and by Mr. Utard. The former is by Mammeri, and is entitled "Terrassee"; the latter is by Boucart, entitled "Le Port de Mornae," and was one of the greatest successes of the Salon des Artistes Français in 1920.

Twenty-six of the paintings have been donated by Mr. Otto H. Kahn and are as follows: *Arabe à la derbouka*, by Emile Bernard; *Véronique*, by Gir; *Le vieux palais Sorazzo, à Venise* (aquarelle), by Jeanas; *Essai du chapeau*, by Barthélemy; *Salon de Modes*, by Marg. Cahun; *Temple Japonais*, by Ch. Duvent; *Nature morte*, by Et. Terrus; *Labour en Kabylie*, by Jacques Simon; *Le plateau d'Almie au Maroo*, by Pierre Brissaud; *Le jardin*, by Seevagen; *La jeune fille aux épaulettes roses*, by William Malherbe; *Réserviste d'avant 1914*, by Hugues de Beaumont; *Marcelle*, by Savin; *Saint Michel de Maurienne*, by Schaufler de Guinhald; *Filleite*, by Jousset; *Nature morte*, by Savin; *Bretonne du Finistère*, by Mme. Lenoir; *La fontaine des neufs jets*, by Delfau; *La maison au four*, by Grassin; *Chrysalide* (buste en pierre rose), by E. Robert; *Clair de lune* (lithographie) by Steinlen; *Les Bohémiens* (lithographie), by Bernard Naudin; *Le vieux garçon* (fumée), by Bernard Naudin; *Le petit Tambour* (fumée), by Bernard Naudin; *Eglise de la Chambon, en Auvergne*, by Delacroix; and *Aegypan aux Cactus*, by du Gardier.

The addition of these works to American museums will serve, it is thought, to make French modern art better known in the United States and thus contribute to a better understanding of the French people by the Americans.

All communications in regard to the allotment of these paintings should be addressed to the French Consul General at 9 East Fortieth Street, New York City.

The New Rochelle Art Association of New Rochelle, IN NEW N. Y., held a Loan Exhibition ROCHELLE from November 9 to 30 in their public library. The committee, of which Mr. Orson Lowell, well-known illustrator, was chairman, went out and borrowed \$50,000 worth of paintings and bronzes by contemporary American artists from their neighbors in New Rochelle,

hung them up and discovered that they had "as handsome an exhibition as one would care to look at or be able to find." That there were so many excellent paintings obtainable from private owners in little New Rochelle was a surprise to all.

Included in this exhibition were works by Winslow Homer, Alexander Wyant, Frederiek Waugh, Gardner Symons, Francis Murphy, Emil Carlsen, Ben Foster, J. Alden Weir, William Ritschel, and Hobart Nichols, to mention only a few, and bronzes by Edmond T. Quinn, Mahonri Young, and Hermon A. MacNeil.

BENJAMIN WEST EXHIBITION

Gratifying in no small degree to the civic pride of the local families interested in the reputation of the Quaker City as an art center, and

as a figure in the movement of the late eighteenth century, must be the Memorial Exhibition of Benjamin West's works, on view at the Art Alliance, November 28, 1921 to January 2, 1922. Lent by private owners and dealers, the collection consists mainly of portraits, a number of replicas from large historical canvases exhibited at the Royal Academy and original drawings, also engravings in line and mezzotint from many of West's important works. Very impressive of the old aristocracy are life-size full length portraits of members of the family of the Earl of Kinnoull placed at the opposite ends of the Gallery lent by Knoedler's and by Scott and Fowles. Two self portraits of the artist are here, one from the collection of William G. Warden, Esq., the other lent by the Ehrlich Galleries; portraits of Oliver Goldsmith, lent by George H. Storey, Esq.; of Joseph Wharton, lent by John Williams, Esq.; of Osgood Gee, lent by Ackerman & Son; of Sir William Young lent by C. W. Kraushaar, and a portrait of Sir Robert Moncton colored in oil on a mezzotint lent by Albert Rosenthal, Esq. A beautifully colored small canvas, "Psyche on the Rock," is lent by John F. Braun, Esq., President of the Alliance, and a replica of the "Death of Wolfe" lent by M. L. Walker, Esq. Albert Rosenthal, the artist, has written a charming introduction to the catalogue.

The authorities of Swarthmore College are very much interested in the West

Exhibition, as a sort of preface to the movement in the direction of the development of the artist's birthplace, still standing on the campus of the college, as a permanent memorial building. In addition, it is hoped the exhibition will lead to the creation of a Benjamin West Gallery in the new Art Museum now approaching realization on the Fairmount Park Aeropolis.

E. C.

A new Guild of Free Lance GUILD OF FREE Artists of Chicago, a branch LANCE ARTISTS of the Authors' League of America, of New York, Inc., has been organized by Eric Schuler, the national secretary, who was invited to come to Chicago for this purpose. The Guild of Free Lance Artists, of New York, a wing of the Authors' League of America, Inc., has been successful in preserving a free field in which artists can deal directly with publishers and those wanting their services without the intervention of middlemen. Its membership includes many of the best illustrators and commercial artists in the country. McClelland Barclay, a commercial artist, was elected president of the Chicago Guild. The vice-presidents are W. P. Welsh and Arthur H. Henderson; treasurer, H. S. Stevens; executive secretary, John H. Woodruff; and recording secretary, Frank J. Mayfield, with an office in Studio 602, Wrigley Building. The organization was effected with the men named above and R. Fayerweather Babcock, Allan St. John, John Paulding, J. Jeffrey Grant, Norman Hall, Audubon Tyler, and Messrs Riley, Jordan, Evans and other painters and illustrators, numbering twenty-five in all. The guild will maintain an office in which there will always be an exhibition of work by the members. The original body, the Authors' League of America, Inc., with guilds for dramatists, artists and others, was organized ten years ago and has met with success in its efforts to afford independence for writers and workers in the graphic arts.

ART IN
SPRINGFIELD, a membership of about 500
ILLINOIS persons, each paying \$10 a
year to the support of the
work at the Edwards Place Gallery. This
fine old homestead at Edwards Place, given

by Mrs. Ferguson, of Springfield, stands in spacious grounds with fine old trees, commanding a view of important city streets. The Art Association is purchasing the adjacent land not included in the original house and grounds. The mansion has been remodeled and presented with a collection of antiquities and paintings, among which is the Wallace de Wolf memorial collection for his late wife, who was a resident of Springfield in her youth. Mr. De Wolf's paintings are landscapes of the Mojave Desert and California. Dudley Crafts Watson, of the Milwaukee Art Institute, will give courses of lectures to the association and gallery tours for children during the season. In October there was an exhibition of nearly one hundred paintings sent from Chicago for the Art Festival. During the week of October 16 there was a lecture on "Garden Design" and gallery tours, and on Saturday, October 22, Director Robert B. Harshe, of the Chicago Art Institute, was a guest of honor and speaker at the banquet given by the Art Association in Edwards Place. Exhibitions sent out by the American Federation of Arts are included in the winter's program.

ITEMS

The Corcoran Gallery of Art opened its biennial exhibition of contemporary works by American painters on December 17. The following prizes were awarded: First W. A. Clark prize, \$2,000, and Corcoran Gold Medal to Daniel Garber for "South Room—Green Street"; second Clark prize, \$1,500, and Corcoran Silver Medal to Burtis Baker for "Interior with Figure"; third Clark prize, \$1,000, and Corcoran Bronze Medal to John F. Folinsbee for "Jersey Waterfront"; fourth Clark prize, \$500, and Corcoran Honorable Mention to W. Lester Stevens for "Quarry Dock."

The American Academy in Rome announces its annual competitions for Fellowships in Architecture, Sculpture and Painting. Each is for a term of three years with a stipend of \$3,000. Studio and residence at the academy are provided free of charge, and board at cost. The competitions, which will be held in various institutions throughout the country and will probably begin in late March or early April, are open to all



Courtesy of the American Academy in Rome

DEDICATION OF FOUNTAIN BY PAUL MANSHIP

COURTYARD OF THE AMERICAN ACADEMY IN ROME

unmarried men, citizens of the United States. Entries will be received until March 1. Anyone interested should apply for detailed circular of information and application blank to Roseoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York, N. Y.

The Wichita Art Association of Wichita, Kans., has begun the publication of *Museum News*, a four-page folder. In November, under the auspices of this association, the Paris-American group of the Provincetown Colony—Max Bohm, George Elmer Browne, Charles W. Hawthorne, Richard E. Miller, and others—exhibited in Wichita. This month the association is showing an exhibition of Pictures for the Home by artists of recognized merit, assembled by Mrs. Richard Gray, one of the association's vice-presidents. Later will come an exhibition of paintings by members of the Taos Society. These exhibitions are held in the City Library. The association is a chapter of the American Federation of Arts.

Wayman Adams, of Indiana, spent a portion of the past summer in New Orleans, where he painted a series of interesting sketches and studies typical of New Orleans life—quaint old doorways bathed in sunlight, through which glimpses are caught of sunny interiors; balconies with shuttered windows and iron railings behind which one almost catches a flutter of feminine garb. Like some stray bit of precious folk-lore Mr. Adams, in these paintings exhibited in November at the Mileh Galleries in New York, presents the romance and the charm of old New Orleans—half French, very southern, typically American.

The Butler Art Institute, of Youngstown, Ohio, has begun the publication of a bulletin. The first issue, bearing the date of November, shows not only the façade of the building but an excellent reproduction of a portrait of Mr. J. G. Butler, Jr., by Ivan G. Olinsky, which was presented to the institute by Mr. Jonathan Warner in testimony of his appreciation of Mr. Butler's munificent gift.

The institute also possesses a portrait of Mr. Butler in bronze by J. Massey Rhind, the gift of the Board of Directors of the American Iron and Steel Institute, of which Mr. Butler is a member. This little gallery, which is fast growing, has now in its permanent collection eighty paintings by American artists.

The General Federation of Women's Clubs has recently issued a little pamphlet comprising study outlines and bibliography of American Art. These outlines have been compiled by the chairman of the Division of Art, Mrs. Walter S. Little, and the chairmen of subcommittees. In most instances they are more than outlines, giving a brief digest of the subject under consideration, enough to whet the appetite without satisfying its demand, and undoubtedly this is their intent.

Charlottesville, Va., has recently received, through the munificence of Mr. Paul Goodloe McIntire, another monumental sculptural group commemorating an event of significance in American history. This group represents Gen. George Rogers Clark, conqueror of the northwest and brother of William Clark of the Lewis and Clark expedition, who marched with his little but valorous band of frontiersmen to Kaskaskia and Vincennes and explored the territory between the Mississippi and Alleghenies, known as the northwest. There are seven figures in the bronze group, with Clark on horseback, surrounded by Indian chieftains whose enmity is plainly indicated on their faces—a dramatic tableau, primarily plastic, however, in its composition.

The Worcester Art Museum of Worcester, Massachusetts, is holding a loan exhibition of Eighteenth Century English and American art.

The Portland Art Association of Portland, Oreg., has opened a new Lace Room and is holding therein a Loan Exhibition of Laces and Textiles, of notable interest. While this exhibition is in progress a series of informal talks on laces and textiles is being given on successive Monday afternoons in the gallery.

The Art Association of La Crosse, Wis., held in November its Second Annual Exhibition of works by local artists. Among those represented were Mr. D. O. Coate, Miss Mary Drummond, Sister M. Marietta, Grace E. Netcalf, Carl Rau, and Lillian Annin Pettingill.

The American Academy in Rome has recently been enriched by works in sculpture by two of its former Fellowship holders. A portrait bust of the late Charles F. McKim, by Albin Polasek, has been cast in bronze and placed in the library, and a fountain, designed and modeled by Paulanship, has been executed and placed in the courtyard of the main building. Mr. Manship was present at the recent unveiling.

The Royal Canadian Academy of Arts opened its Forty-Third Annual Exhibition in the Art Gallery of Toronto on the evening of November 17.

The two American representatives of the International Jury for the Pittsburgh Carnegie Institute's Twenty-first Annual Exhibition are Charles C. Curran and Charles H. Woodbury. They will sail for Europe in January, where they will meet with the two European members and Mr. Homer St. Gaudens, the assistant director, in London on January 24 and 25, and in Paris, January 27 and 28, returning to the United States for meetings in New York and Pittsburgh later. The entire jury will meet in Pittsburgh on April 6, at which time the much-coveted awards will be made.

From November 21 to December 12, the Fifth Exhibition of Intimate Paintings was held in the Macbeth Gallery in New York. This exhibition comprised moderate size canvases priced at from \$100 up, the object being to induce persons to take good pictures into their homes and to prove to the artists that small-size pictures are worth painting even though they may not make notable display in exhibitions.

The Brooklyn Society of Artists held its annual exhibition in the galleries of Pratt Institute. The exhibition opened on December 9 and closed on the 24th. Works shown were limited to paintings and sculpture not exceeding 25 by 30 inches in dimen-

sions, and each exhibitor was allowed space for two of the larger size or a proportionate number of smaller works, not exceeding four in all. Benjamin Eggleston is the president of the society and Hamilton Easter Field is secretary.

The Cleveland Museum of Art has arranged a special exhibition of Musical Instruments, lent largely by private collectors and by members of the Cleveland Orchestra. Among the instruments is a set of cathedral chimes which has been mounted in the garden court and is played each day at closing time with charming effect.

The Kansas City Art Institute conducted recently a series of four studio lectures on "How the Artist Draws," "How Posters Are Made," "How the Sculptor Works," and "How Etchings Are Made," each taking the form of a demonstration, and purposed to introduce the members of the institute to artistic methods of production.

The Duvencek Society of Cincinnati has been holding its Sixth Annual Exhibition at the Cincinnati Art Museum. Among the members represented were L. H. Meakin, James R. Hopkins, Edward C. Volkert, and J. H. Sharp. Mr. Sharp, who is a member of the Taos Colony, has been holding a one-man exhibition, consisting of forty-three paintings, chiefly of Indian life in the great southwest, at a private gallery in Cincinnati.

The Art Department of Washburn College in Topeka, Kansas, is the recipient of "The Orange Robe," a painting by Henry Salem Hubbell, which was exhibited in the Paris Salon and has been shown in leading exhibitions in this country.

Having spent his boyhood in Kansas Mr. Hubbell feels especially interested in the development of art appreciation in that state, and donates a painting to Topeka in order to stimulate the formation of an art collection and eventually the establishment of an art museum in that city.

The Department of Art of Washburn College has lately purchased a painting by Chauncey F. Ryder, entitled "The Deserted Farm," and interest in the formation of a municipal collection is growing.

BOOKS

THE GRAPHIC ARTS, MODERN MEN AND MODERN METHODS, by Joseph Pennell; the Scammon Lectures for 1920 published for the Art Institute of Chicago by the University of Chicago Press, Chicago, Ill. Price, \$5.

As Mr. Pennell naïvely says in his preface to this volume, it is himself, his own knowledge and experience colored by his strong and unique personality. The six lectures which make up the book were delivered in six hours, but it took him "sixty years to get the material together." Mr. Pennell emphasizes the importance of studying the work of those who have gone before, for, as he truly says, "unless we know what has been done and the methods by which it has been done in the past, we cannot know whether we are carrying on the great traditions on which all great art is founded. We cannot know whether we are advancing, whether we are re-echoing the past, whether we are standing still or whether we are degenerating." He, himself, has assiduously studied, and is fully conversant with, the great graphic artists of other days, but he does not make his lectures retrospective, they are not to any great extent historical documents; he refers to those who are gone as though they were still present, as they are, in fact, through their works. In these lectures, as always, Mr. Pennell urges the importance of craftsmanship, the necessity of taking art seriously, of acquiring technical skill. He tells a good deal, in these half-dozen talks, of the way illustrations, etchings and lithographs are made and the tools that are used in the making. Primarily he addresses himself to students, but what he has to say is equally interesting to all. Again and again he calls attention to the need of proper teaching, of our poverty in the matter of good art schools, and of the desirability of a great national school under government patronage. "Until we get a School of Graphic Arts," he says, "we are simply out of competition with other countries."

Mr. Pennell did not write these lectures originally. He talked them, and they were taken down stenographically. The transcriptions have, of course, been carefully edited by the author, but they still evidence the fact that they were talked. They are not essays. Later on an edition de luxe is

to be issued, but for real service and enjoyable reading the present edition in a volume of handy size is undoubtedly preferable.

SMALL FRENCH BUILDINGS, by Lewis A. Coffin Jr., Henry M. Polhemus, and Addison F. Worthington. Published by Charles Scribner's Sons, New York. Price, \$10.

The minor architecture of France, to which this book is devoted, even more than the great architecture, gives color and character to the country wherein it found birth. The peasants' homes, the farm buildings, the little churches, the small chateaux, all essentially belonging to the rural districts, are France as those who love her best know her and think of her. There is indeed no truer mirror of a people and a civilization than its informal architecture. It was an excellent idea to gather together, therefore, in one volume, numerous pictures of the small architecture of France, not only as a record of a people but as offering suggestions of value to present-day builders in other lands. To be sure, in some instances the lesson is what to avoid, but this obviously is not without value. The bulk of this book consists of illustrations, reproductions of photographs, and drawings, of which there are nearly three hundred. Short essays on *Small French Buildings*, *Cottages*, *Churches and Chapels*, *Town Houses*, *Chateaux*, *Manors and Farm Groups* are interspersed among the pictures, occupying a little more than a page apiece.

EARLY AMERICAN PAINTERS, by John Hill Morgan, New York Historical Society, New York City. Limited to 300 copies. Price, \$6.

The New York Historical Society has recently published, in a limited edition, forty-five reproductions of portraits in its collection. The very readable text is by John Hill Morgan, a trustee of the Brooklyn Institute of Arts and Sciences and author of "The Work of M. Fevret de Saint-Memin," "Notes on Blackburn," etc.

It is only in the last decade that the importance of colonial painting has been recognized. "Our knowledge concerning the early painters is exceedingly fragmentary and inexact, first because no systematic records were kept until well into the eighteenth century." Partly, also because, "in the reaction from the aristocratic influence of Wash-

ington and his cabinet, the very sources of our information were neglected lest their preservation might be considered to savor of courts and nobility. It was in this period that almost all portraits painted in New England and New York before the Revolution were ascribed to the brush of Copley, and the names of other painters were mostly forgotten."

The New York Historical Society, during the 116 years of its existence, has been enabled, by gift and purchase, to assemble a notable collection of portraits of early Americans. But the society has collected portraits of individuals rather than examples of the work of artists or periods. The material, which is on free exhibition in the society's galleries and library on Central Park West at 77th Street, offers many facilities for the study of these early artists. Thus the finding of portraits by Gerret Duyekineck affords a basis for future work regarding this notable family of colonial painters which included four "limners."

To stimulate the growing interest in this subject, Mr. Morgan gave an illustrated lecture on early American Artists and later developed it in book form. There is an excellent bibliography. The valuable analytical index was prepared by Alexander J. Wall, the society's librarian. This volume has been published by the Historical Society with the support of the John Divine Jones Fund and is the fourth of a series of histories and memoirs. F. N. L.

ENGLISH CHURCH MONUMENTS, A. D. 1150-1550; An Introduction to the Study of Tombs and Effigies of the Mediaeval Period, by Fred H. Crossley, F. S., A. B. T., Batsford, Ltd., London, and Charles Scribner's Sons, New York, publishers. Price, \$12.

Those interested in memorial art, and particularly that which has found a place in the English churches, will be grateful for this work, which is apparently extremely comprehensive, scholarly and thorough. Fortunately in America up to the present time we have refrained from making our churches places of burial, and it is to be hoped that we will continue to do so. This need not, however, preclude an interest, tinged a little with curiosity, concerning what has been done in the way of such memorials in the churches of England through the skill of architects and sculptors.

THE AMERICAN FEDERATION OF ARTS

BULLETIN—JANUARY, 1922

TRAVELING EXHIBITIONS

War Portraits	Cincinnati, Ohio.
Oil Paintings—Collection 2	Ft. Worth, Tex.
Oil Paintings—Collection 3	Andover, Mass.
Oil Paintings—National Academy of Design Winter Exhibition	Memphis, Tenn.
Oil Paintings lent by the Metropolitan Museum	Colorado Springs, Col.
Paintings of the West	Manchester, N. H.
Pictures of Children	Savannah, Ga.
Paintings, Miniatures and Bronzes by the National Association of Women Painters and Sculptors	Painesville, Ohio.
Copies of Old Masters by the late Carroll Beckwith	Shreveport, La.
Oil Paintings (Western Circuit)	Baldwin, Kan.
Water Colors—1921 Rotary	Youngstown, Ohio.
Water Colors—Philadelphia Water Color Club	Jacksonville, Ill.
Water Colors by Felicie Waldo Howell	Milwaukee, Wis.
Paintings by George Harding	St. Petersburg, Fla.
Work by American Illustrators	Rochester, N. Y.
Helen Hyde Prints	Saginaw, Mich.
Large Print Exhibition	Moscow, Idaho.
Small Print Exhibition	State College, Pa.
Pictorial Photography	Corvallis, Oreg.
Textile Designs	Providence, R. I.
Domestic Architecture	Columbia, S. C.
Photographs of Cathedrals	Memphis, Tenn.
Sculpture Exhibition	Philadelphia, Pa.

Bulletin

EXHIBITIONS

- BALTIMORE WATER COLOR CLUB. Peabody Galleries, Baltimore.
 Twenty-Sixth Annual Exhibition.....Mar. 2 —Apr. 9, 1922
 Exhibits received February 27, 1922.
- THE BROOKLYN SOCIETY OF ETCHERS. Brooklyn Museum. Sixth
 Annual Exhibition.....Dec. 6—Jan. 2, 1922
- CORCORAN GALLERY OF ART. Eighth Biennial Exhibition of Con-
 temporary American Paintings.....Dec. 18—Jan. 22, 1922
- NEW YORK WATER COLOR CLUB. Fine Arts Galleries, New York
 Thirty-second Annual Exhibition.....Jan. 1—14, 1922
 Exhibits received December 24, 1921.
- AMERICAN WATER COLOR SOCIETY. Fine Arts Galleries, New York
 Fifty-fifth Annual Exhibition.....Jan. 1—14, 1922
- ARCHITECTURAL LEAGUE OF NEW YORK. Fine Arts Galleries,
 New York. Thirty-seventh Annual Exhibition.....Feb. 4—Mar. 5, 1922
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One hundred seven-
 teenth Annual Exhibition.....Feb. 5—Mar. 26, 1922
- THE PRINT MAKERS' SOCIETY OF CALIFORNIA. Gallery of Fine and
 Applied Arts, Los Angeles, Calif. Third International
 Print Makers' Exhibition.....Mar. 20—Apr. 17, 1922
 Last day for receiving prints, February 28, 1922.
- NATIONAL ACADEMY OF DESIGN. Fine Arts Galleries, New York
 Ninety-seventh Annual Exhibition.....Mar. 24—Apr. 23, 1922
 Exhibits received March 7 and 8, 1922.
- CARNEGIE INSTITUTE. Twenty-first International Exhibition
 Pittsburgh.....Apr. 27—June 15, 1922

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THE AMERICAN MAGAZINE OF ART

FEBRUARY, 1922

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CORCORAN GALLERY OF ART, WASHINGTON, D. C.

THE AMERICAN MAGAZINE OF ART

VOLUME XIII

FEBRUARY, 1922

NUMBER 2



THE SILVER SCREEN

FRANK W. BENSON

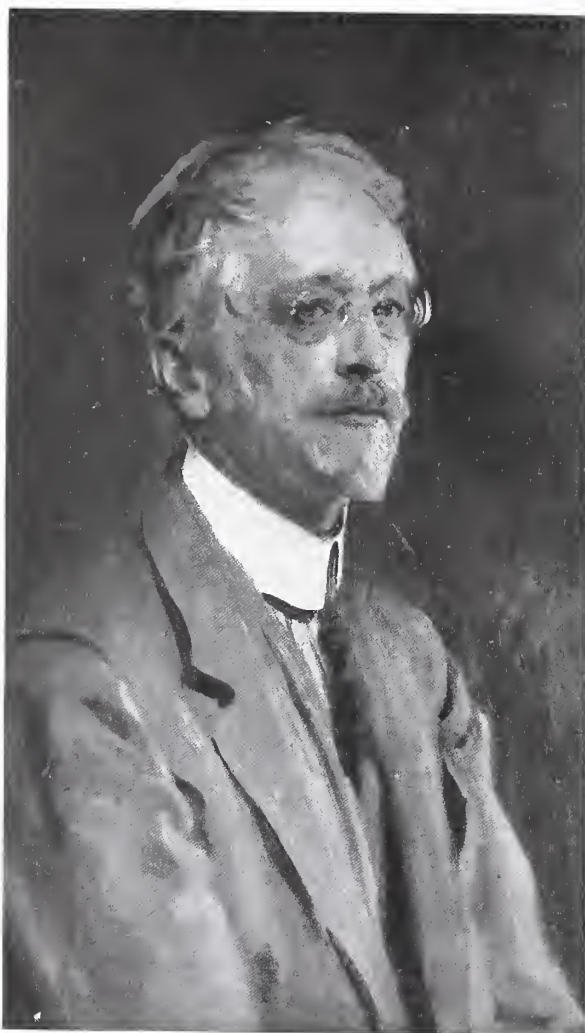
THE CORCORAN GALLERY'S EXHIBITION

DECEMBER 17, 1921-JANUARY 22, 1922

THE Eighth Biennial Exhibition of oil paintings by contemporary American artists, held in the Corcoran Gallery of Art from December 17 to January 22, upheld a high standard, the highest, some declared, of any exhibition in recent years. Certainly it gave much encouragement to those who are hoping great things for art in America. There was a conspicuous absence of "star" pictures, there was an apparent falling off in the work of some of the older men to whom it has become customary to look for high achievement, but there was an extraordinary abundance of extremely good work by men and women whose reputations are still to an extent in the

making. Not only were pictures included in this exhibition well painted, evidencing on the part of the artists technical training and competence, but possessed of real significance and, while essentially robust and virile, were full of loveliness and beauty.

There were about three hundred pictures in all (two hundred and eighty-eight, to be exact), and to these the entire upper story of the gallery was given. The hanging was excellent. There was a single line, and there was wall space between all the pictures. The different schools were represented, but there was an evident trend toward tradition and sanity, and a thoughtful observer was bound to conclude that as



PORTRAIT OF CHARLES WOODBURY BY JOHN S. SARGENT

art reflects life, life in America must be recovering its happy viewpoint and its healthy characteristics.

Portraits were not very numerous but exceedingly interesting. Sargent's of Mr. Woodbury was perhaps the most brilliant, an example of this master at his best. There were admirable portraits of old ladies by Giovanni Troccoli and Mrs. Adelaide Cole Chase; of a young woman by Cecil Clark Davis, one of a man by George W. Bellows, all extremely notable, besides three by Richard S. Meryman, one by Alexander James, and a charming child

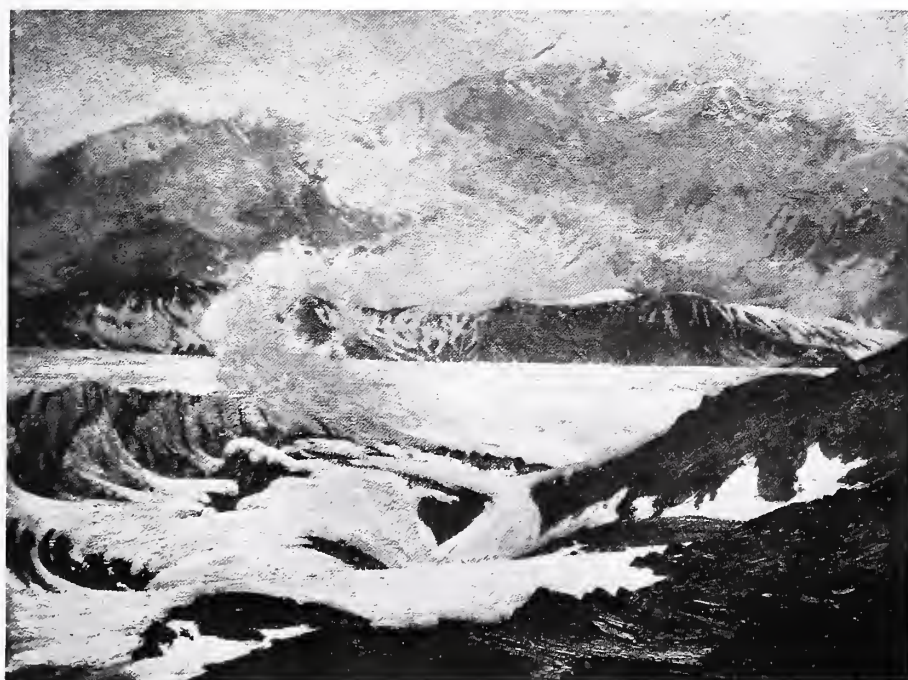
portrait by Lilian Wescott Hale, to mention only a few, very deserving of approbation.

Still life in this exhibition was extraordinarily attractive. Some years ago William M. Chase demonstrated the fact that still life, beautifully rendered, might become precious in the field of art. Emil Carlsen likewise demonstrated a little later the latent beauty in such common things. In this exhibition there were at least a dozen painters who made the same truth manifest. Frank W. Benson was brilliantly represented by a still life painting. So also with quite different subjects and in different manners were



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BELMORE BROWNE



PORTRAIT OF BARBARA

By

LILIAN WESTCOTT HALE

EIGHTH EXHIBITION, CORCORAN GALLERY OF ART
WASHINGTON, D. C.



INTERIOR WITH FIGURE

- By
BURTIS BAKER

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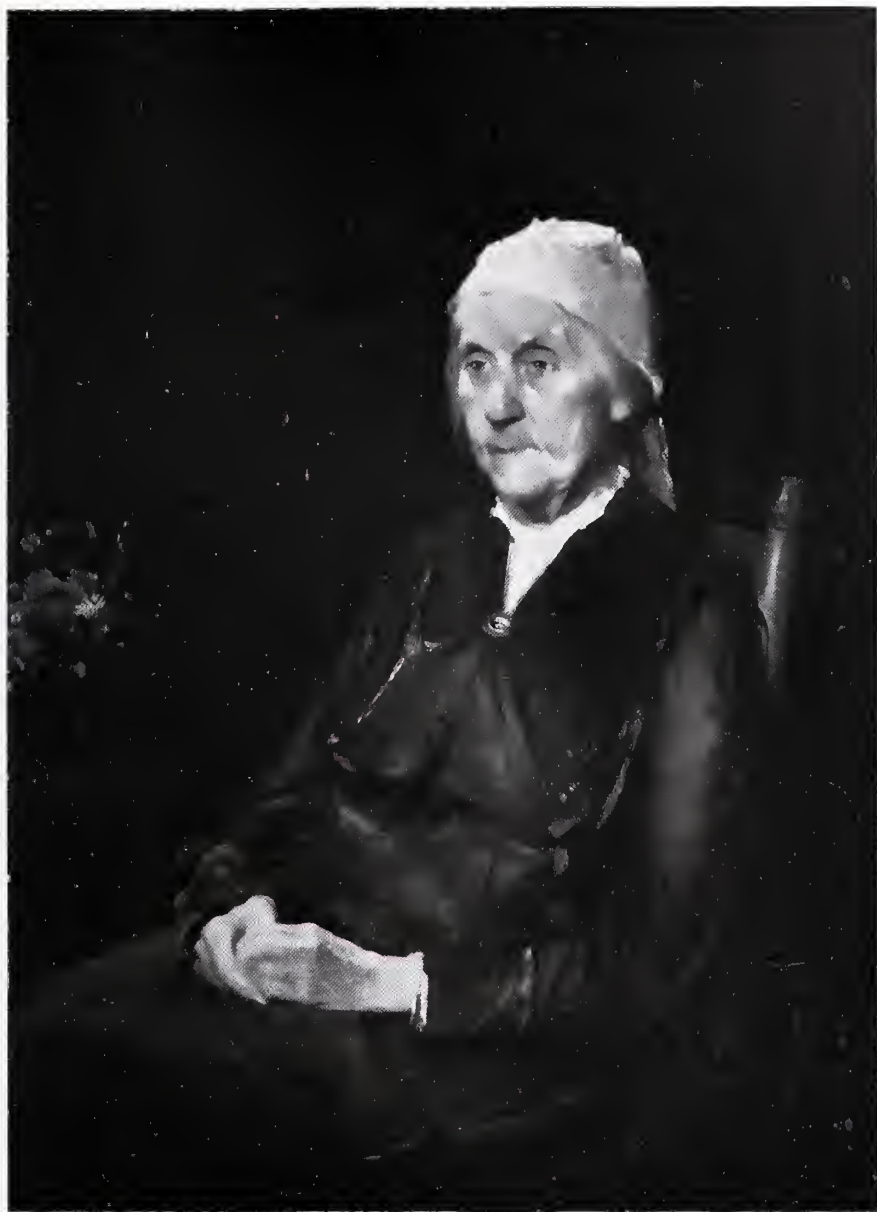


PORTRAIT OF MRS. STEWART

By

CECIL CLARK DAVIS

EIGHTH EXHIBITION, CORCORAN GALLERY OF ART
WASHINGTON, D. C.



LADY IN A WHITE LACE CAP

By

GIOVANNI B. TROCCOLI

EIGHTH EXHIBITION, CORCORAN GALLERY OF ART
WASHINGTON, D. C.



CLIFF SHADOWS

W. ELMER SCHOFIELD

PURCHASED BY THE CORCORAN GALLERY OF ART

Victor Higgins and Hugh H. Breckenridge. This power to discover beauty in common things makes it obvious that the painters get to the very root of art impulse. For it is not subject and it is not mere workmanship, but interpretative power, with skillful relation of tone, valuation colors, treatment of textures, surfaces and the like, that makes painted pictures more pleasure giving, more thrilling, than the thing represented.

The pictures receiving the prize awards, as announced in the January number of *THE AMERICAN MAGAZINE OF ART*, were as follows: The First William A. Clark Prize of \$2,000 accompanied by the Corcoran Gold Medal to Daniel Garber for his picture "South Room—Green Street"; the Second William A. Clark Prize of \$1,500 accompanied by the Corcoran Silver Medal to

Burtis E. Baker for his picture entitled "Interior with Figure"; the Third William A. Clark Prize accompanied by the Corcoran Bronze Medal to John F. Folinsbee for his picture entitled "Jersey Waterfront"; and the Fourth William A. Clark Prize of \$500 accompanied by the Corcoran Honorable Certificate to W. Lester Stevens for his picture entitled "Quarry Dock."

The Corcoran Gallery of Art purchased, before the exhibition opened, the first prize and also paintings by W. Elmer Schofield, Frederick C. Frieseke, Walter Ufer, and John F. Folinsbee, the last not the prize picture but a second picture, a winter landscape entitled "The Gray Thaw." By the third week of the exhibition period about twenty paintings had been sold and practically all of the water colors and wash drawings by Mr. Benson which occupied

eases in the atrium, making a special exhibit in compliment to the Chairman of the Jury.

Charles W. Hawthorne showed in this exhibition an extraordinary painting of a

The Taos School was quite generally and well represented. It offered, as usual, a healthy, frank note and presented matter of unique subjective interest, but for [the



BENEDICTION

WILLARD L. METCALF

EIGHTH EXHIBITION CORCORAN GALLERY OF ART

Mother and Child, the mother garbed in a red gown and both seen against a view of Provincetown Harbor shadowly drawn, as it were, on the curtain of night. Mr. Hawthorne called this picture "American Womanhood." It is hard to understand why the qualifying "American," but in the faces of the mother and child he portrayed in a marvelous manner not only character but spirit.

most part illustrative rather than interpretative.

There were some lovely landscapes, atmospheric and poetic, frank and realistic, rendered with positive directness and with subtle reserve, not one but many kinds, yet all with an obvious message.

There was one painting by a Canadian, Belmore Browne, of Alaskan scenery.

There were others by men who paint characteristic midwestern scenes.

No less interesting and significant were the paintings interpretative of the life of the other half, Americans in the making,

the industrial classes contributed by Theresa F. Bernstein, John Sloan, Jerome Myers, and, in quite different manner, Robert Spencer.

In short, it was an excellent showing.

L. M.



THE BARNs AT PHALANX

PENCIL DRAWING BY WILLIAM SAVERY BUCKLIN

PENCIL DRAWINGS BY WILLIAM SAVERY BUCKLIN

Jasper Salway in his recently published book on the "Art of Drawing in Lead Pencil" calls attention to the fact that work in this medium was more genuinely appreciated in the first half of the last century than it is today, and has reminded us that Turner, Prout, Harding, Ingres and others have left interesting examples of pencil work as well as Rossetti, Burne Jones, Leighton and Ruskin. The fact is that pencil drawing to be worth while must be drawing of a very high order of excellence and requires exceptional training as well as perception.

Some years ago it was our privilege to reproduce in *THE AMERICAN MAGAZINE OF ART* a number of admirable pencil drawings by Dr. James P. Haney of New York, together with an article by Dr. Haney on sketching in pencil. We now reproduce on this and the opposite page interesting examples of pencil drawings by William Savery Bucklin of Riverside, Conn., and Fitchburg, Mass. The original drawings in this instance are about 7 by 10 inches and are rendered with exceptional subtlety.

In fact Mr. Bucklin has succeeded in interpreting in them not merely form but atmosphere, the illusion of light—mood in nature.

Irving Bacheller once wrote in appreciation of Mr. Bucklin's work. "He has discovered the beauty of the silent places and has painted it with penetrating insight: his trees have individuality. How well he knows the red birches, the giant hemlocks and spire-like spruces! Somehow I seem to get the odor of them in his pictures. They are so real to me. And what a wealth of convincing detail in his meadow-brooks!"

"For the artist who seeks fine technique," again quoting Mr. Salway, "the pencil is a preeminently fascinating medium. It is a vital tool, sympathetic to the artist's every fancy or requirement, a medium capable of rendering not only the most determined contrasts in light and shade, but if need be fifty intermediate tones of varying degree." Such Mr. Bucklin in his drawings proves it to be.



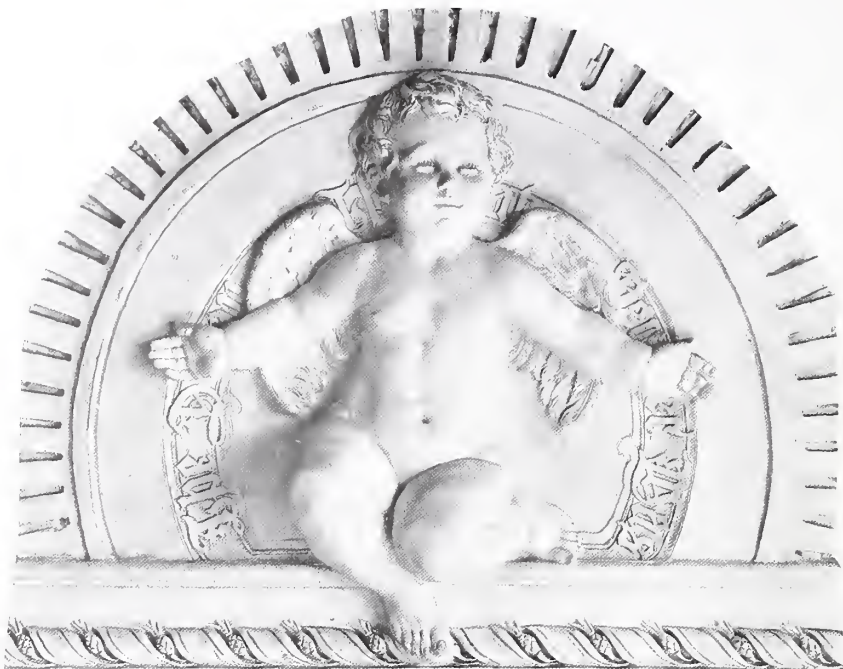
WINTER NIGHT AT PHALANX

PENCIL DRAWING BY WILLIAM SAVERY BUCKLIN



THE FARM AT PHALANX

PENCIL DRAWING BY WILLIAM SAVERY BUCKLIN



THE SUN BABY

PART OF THE FIRST PANEL OF THE GREAT ALLEGORY WHICH IS EXECUTED IN GOLD AMONG THE BLUE CORNFLOWERS OF CORNFLOWER COTTAGE

CARSON COLLEGE FOR ORPHAN GIRLS

AN INTERESTING EXAMPLE OF PICTURE-BOOK ARCHITECTURE

THE Carson College for Orphan Girls at Flowertown, near Philadelphia, is not a college but an orphanage for little girls who must be received between the ages of six and eight, remaining until they are eighteen. Under the terms of the donor's will, no two children may be dressed alike, while under the advanced ideas of his trustees this unique settlement is not to be known as an institution, and, furthermore, the trustees have adopted a policy which has for its aim the development of a few rather than the mere sheltering of the greatest possible number of children.

But one-third of the buildings for this settlement have been built, though one hundred and sixteen acres and twenty independent buildings are under the direction of its architect, Albert Kelsey, of Philadelphia, while all of the grounds are gradually being developed, together with such buildings

as may go ahead from time to time, to create an inspiring environment for little girls.

Every detail, from buildings to planting and from road building to lighting fixtures, is being worked out under his direction, each as an organic part of an organic whole—a well-studied but fanciful and rambling whole in which the story of the growth and development of the girl, as well as the perpetuation of all things through the woman—from the birth of the Sun Baby in the cloister of Corn Flower Cottage to the Mother triumphantly holding her baby aloft on the top of the highly colorful and significantly rich and delicate Memorial Tower, is to be carried out carefully and consistently so that the little inmates of this series of detached homes will be constantly surrounded with objects to stimulate their imaginations and to cultivate their taste.

Even by night the lighting has been



ONE OF THE FINISHED GROUPS AND YET ONLY NARCISSUS AND CORNFLOWER COTTAGES. THE ROOFS ARE IN BRILLIANT TILES, BLENDED AND SOFTENED BUT EXTREMELY COLORFUL RICH BLUES AND GREENS, YELLOWS, BROWNS AND REDS, DIFFERENT TEXTURES AND SHAPES.



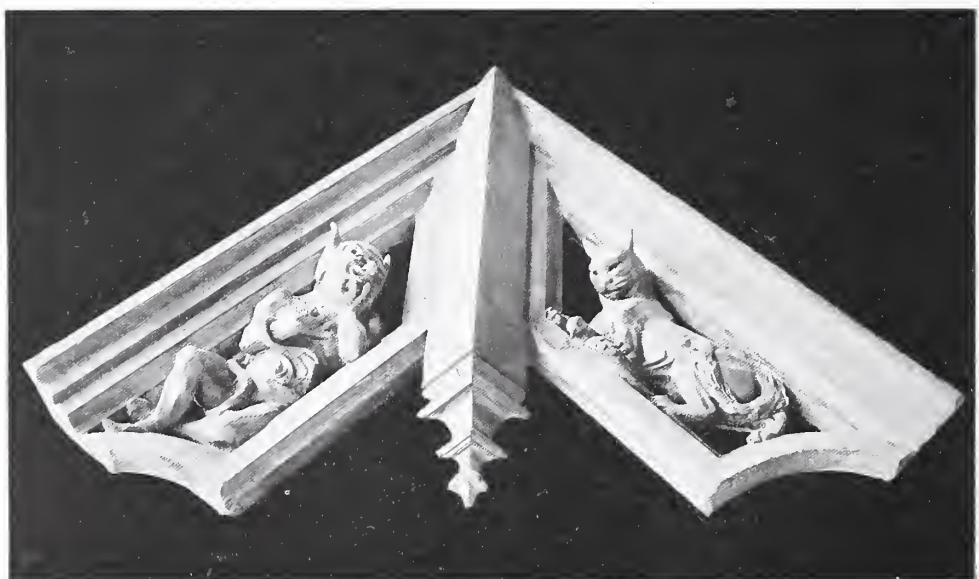
MAIN ENTRANCE TO NARCISSUS COTTAGE, THE ROOF OVER THE MAIN ENTRANCE IS A BLAZE OF YELLOWS AND BROWNS. THE GABLE CARVING IS AS RICH AS AN OLD ILLUMINATED MANUSCRIPT. THE STONEWORK IS RED, YELLOW AND GRAY. THE CHIMNEY TOPS ARE DARK RED GRADING DOWN TO WARM GRAY.



SOME OF THE DETAIL ON THISTLE COTTAGE



BLUE BIRDS FLITTING THROUGH THE TRACING ON NARCISSUS COTTAGE



ONE OF THE BLUE BIRDS HAS BEEN KILLED BY THE CAT NARCISSUS COTTAGE



NARCISSUS COTTAGE DOORWAY BY NIGHT, SHOWING HOW COLORED TERRA COTTA HAS BEEN USED TO GIVE A SUGGESTION OF THE NAME OF THE COTTAGE AND TO JEWEL ITS ENTRANCE BY NIGHT AND DAY

subtly studied to intensify this medium of unconscious education.

First of all Carson is a cheerful place, a playful place where the children are kept busy all of their waking hours twelve months of the year, and much of the time without their knowing it.

A consistent theme will run through all

the buildings, echoed now and then in the treatment of the grounds.

It is intended to make the buildings picture-book architecture or nursery surroundings and not grave and dignified buildings. Mr. Kelsey is working on a design for a slender, dainty gracefulness in the great tower to emphasize this idea.



"GOOSEY, GOOSEY, GANDER"—THISTLE COTTAGE



THE MOTHER GOOSE FEATURE ON CORNFLOWER COTTAGE

He calls the settlement an "architectural anthology" because an anthology is a garland of flowers or a collection of poetry; he means that these buildings shall be both. Quotations of poetry are worked into the architecture here and there, while each of the buildings is named after a flower and that particular flower dominates the decoration inside and out.

Rising perfectly plain and of local stone to a height of about eighty feet, the tower will be very gradually enriched with plain cut stone getting lighter and lighter and daintier and daintier, gradually working up into a lacy Gothic finial adorned with niches in which will be placed statues of the orphans in the uniforms that have been worn in the most famous orphanages of Europe for centuries. These figures will be in highly colored terra cotta. In the traceried openings towards the top, eight of the famous Madonnas of the world will be reproduced, also in color, while above that, ascending gradually to a point and becoming lighter and lighter, this great

finial (for I must not call it a spire, as this is an undenominational institution), the Dawn Maiden, the Noon Time Maiden, the Even Tide Maiden, and the Maiden of Night will be placed supporting four garlands of flowers dangling from their hands, and collectively forming a girdle just below the top of the tower—the flowers theoretically having been gathered up from off the various buildings below; and finally, on the peak, the Sun Baby herself, now grown to maturity and a mother, will be seen triumphantly carrying her own babe. These two figures will be in gold, the color climax having been reached from a long, perfectly plain gray shaft to a combination of gray and white stone dotted with color, then to entire surfaces covered with color, and finally crowned with gold. It is expected that by the use of flood-lighting that the top of this tower will be illuminated for two or three hours every night, thereby becoming a magnet of attraction not only for the children of Carson College but an object of interest for the entire countryside.

THE ART CONGRESS IN PARIS¹

BY EDITH R. ABBOT

Instructor, Metropolitan Museum of Art

THE Congrès d'Histoire de l'Art français was held at the Sorbonne in Paris from September 26 to October 5. It was the first great gathering of this kind since the international convention held in Rome in 1914. With the exception of Germany, the invitation this year was international, and there were delegates present from twenty-five countries as far separated as China, Japan, Argentina, and the United States. It is regrettable that so few delegates were present to represent our museums and institutions of art. The meeting was called by the Société d'Histoire de l'Art français, and at the opening session each country brought its tribute to France—genuine homage, for in the long history of civilization who has contributed

so much to the world's art? When the United States was called upon, the representative was not a museum scholar or a university professor, as had been the case with the other countries. Instead we were represented by a woman, Cecilia Beaux, an artist of international distinction. This seemed very fitting, as it emphasized the place that women hold in our professional life.

Miss Beaux's theme was the gratitude of the artist to France "who opens the door to the future but never forgets the past." She acknowledged the debt which American painters owe to many European countries, but said that it is to France that they must go for counsel and leadership, for her great criticism and her sense of perfec-

¹Reprinted, by permission, from the December issue of the Bulletin of the Metropolitan Museum of Art.

tion. If Miss Beaux had not spoken, no mention would have been made at this meeting of what the modern painter owes to France, and this is certainly a part of the history of art which is not all a matter of past record—new chapters are being written.

The session closed with the address of the President, André Michel; one would like to quote it at length, but the closing paragraph is sufficient to show the fine perception of values and the high courage which characterized the whole speech, "... Ce qui fait le prix, la valeur, le charme de la vie, avec la bonté, c'est la beauté. Il est plus facile et c'est plus tôt fait de démolir et de brûler une cathédrale que de la construire, mais la seule chose qui compte au livre de l'esprit, c'est qu'elle ait été construite, et de savoir comment. . . . La langage de l'art est le seul d'où qu'il vienne, que tous les hommes comprennent. . . . Soyez remerciés, vous tous qui concourez à le rendre toujours plus clair et plus persuasif."

With the exception of the general assemblies with which the Congress opened and closed, the deliberations were conducted in sectional meetings, devoted to the following subjects: (1) Teaching and Museography; (2) Western Art; (3) Byzantine, Eastern, and Far Eastern Art; (4) History of Music. This brought together small groups of students in each subject and gave coherence to the discussions. Unfortunately, since all the meetings were held simultaneously, one was in danger of missing some papers of the greatest interest, such, for instance, as those by MM. Mâle, Koechlin, Diehl, Vitry, and Venturi. Nevertheless, in spite of its formidable title, Section 1 was in many ways the most significant for those who were interested in practical questions of administration, publication, and teaching in the museum.

At the one meeting of the Congress devoted exclusively to what we define as the educational work of museums, the program consisted of three American papers and two English ones. Of the latter, Mrs. Strong's description of the British school in Rome dealt with an unrelated subject.

The American contributions very properly described local problems and practices, which held the attention of the audience even when they had no direct bearing on

European conditions. The conception of the museum as a "social center" has as yet little or no place in Europe, where one often is surprised by a certain imperviousness to the social ideal and a conviction that the museum fulfils its duty completely by serving the enlightened few. Museum attendance relative to local population—especially the record of Toledo (68 per cent)—made a deep impression and was referred to in a later meeting. The spirit of adventure and experiment in American museums stood out strongly also. The idea of a working museum in which the collections earn their right to existence was new, and interest was shown in its practical bearing upon the work done with manufacturers and salespeople. The description of the exhibition of plants used in decorative design held in the Metropolitan Museum in 1919 was greeted with applause.

Work with children, which occupies such a large place in our institutions, has not been introduced very generally elsewhere, as it is difficult to gain support for so great an innovation. The Victoria and Albert Museum is an exception. Miss Spiller's paper described the work which has developed there from small beginnings made during the war, when the children were gathered in at the holiday season and given a glimpse of the museum. This activity is now being carried on by a number of women who are doing volunteer work with a joy and zest which must bring important results. But there is no reason to believe that they would do less well or that the work would be less effective if the museum was able to put their services on a proper financial basis. After a brief summary of their aims and methods of approaching the subject from the standpoint of the historian, the artist, and the craftsman, Miss Spiller gave in charming French a specimen demonstration suited to "a party of a dozen small boys of ages from seven to ten, and one or two small girls who ply me with questions." This began with the fundamentals: "Les mains, sont-elles bien propres? Parce qu'il ne faut rien toucher ni rien salir dans ce musée appartient à nous tous." Simple, almost homely, sensitive to beauty of thought, color, and design, it was the introduction one would like a child to have.

At an extra session called on the final day of the Congress, a short address was given by M. Capart of Brussels, in which the important points developed in the discussion of museum teaching were summarized. M. Capart is planning to open classrooms in the Cinquantenaire Museum and to develop museum work along new lines. In the popular courses in the history of art already inaugurated there he "intends to initiate the new principles in use in America and England."

One meeting was devoted to the consideration of courses in the history of art, and it was significant to note the popular courses which have been introduced in Lyons, Nantes, Brussels, and elsewhere. Reference was constantly made to the necessity for revivifying the subject by intimate contact with museum originals. Traveling scholarships were suggested for the professors in the provinces, so that they might know their material at first hand. The paper by M. Foucillon of Lyons on The Modern Conception of the Museum was one of the most interesting of the Congress. Heretofore, he stated, museums have been arranged for the benefit of the artist and of the historian of art—may we not add the museum for the people? The museum should embody the idea not only of information but of joy; it should be especially valuable in developing the imagination of youth. "*Les musées sont des espèces de concerts. Car la vie de l'esprit n'est pas seulement l'intelligence—le goût n'est pas fait que de raison, il est aussi fait de sensibilité, d'émotion, d'imagination. Il doit y régner de la vie.*" The museum should be also a school of intellectual liberalism, where one may follow the changes in aesthetic ideals in the different centuries. It should be a place where we receive lessons in taste. It is a crime, for instance, to hang pictures in crowded space—for "*Le vide est autour de l'oeuvre d'art ce que le silence est autour de la musique.*" In showing works is it not better, he asked, to create the atmosphere of a period than to exhibit 3,000 Gallo-Roman vases? We must give the visitors not only courses for specialists and for students of the history of art, but a new course to make them understand the museum. Above the door of the gallery should

be written "*Ici l'on vient non pour juger mais on vient pour apprendre*" and also "*on vient pour être heureux et pour aimer.*"

M. Theodore Reinach maintained that the museum must also be a depot and asked what should otherwise be done with the 2,999 Gallo-Roman vases! This brought up the topic of museum arrangement, and the methods followed in Boston, Brussels, Lisbon and elsewhere were discussed. At a later meeting M. Reinach suggested that museums should be divided into three parts: (1) a series for the formation of public taste; (2) documents of art for the use of the student; (3) a depot. Other classifications were suggested, and the subject received a good deal of attention.

The international interchange of material, especially photographs of museum collections, was referred to repeatedly. It is proposed to have at the Bibliothèque d'Art et d'Archéologie in Paris a complete collection of such material. The president of each foreign committee has been asked to appoint in each country a person who will act as a clearing-house for information as to prices, procurability, etc.

The programme of meetings was broken by three full-day excursions. The first of these was a visit to Chartres under the guidance of M. Mareel Aubert, who gave a brief talk on the architectural features of the cathedral and then analyzed in order the sculpture of the western and transept portals. Scholarship, perfect clarity of thought and speech, a wonderful resonant voice heard with ease by everyone, and sympathy in understanding and commanding his large audience made this demonstration one of the most valuable lessons any teacher of visual instruction could receive. A day in Reims was made memorable by meeting M. the Archbishop and M. Lenglet, mayor during the war and now conservateur of the newly reopened museum. One of the hosts who guided us through the demolished streets of the town pointed out on the ruined walls of his sixteenth-century house the medallion decorations of Francis I's day which still remain. In clearing away the debris of the city, ruins of Roman buildings have been discovered, and these are being carefully uncovered and preserved. The third excursion was by automobiles to Fontainebleau, Courance, and Vaux-le-Vicomte.

Courance was in some ways the most interesting—the château itself was so beautiful, doubled and trebled in the formal "waters," and the Marquise de Ganay and her daughter such gracious hostesses. At Vaux-le-Vicomte the company was entertained with refreshments on the terrace overlooking Lenôtre's gardens laid out for Fouquet.

But these excursions were a small part of the entertainment which was so interspersed with the working days that no one realized that the Congress was almost two weeks long. Private houses of the seventeenth and eighteenth centuries and private

collections of rare beauty were opened to the members of the Congress. In addition to receptions given by the Minister of Public Instruction and those held at the Hôtel de Ville and École du Louvre, a concert of French music was given in the Galerie des Glaces at Versailles. The programme opened with music of the Louis XIV and Louis XV period, exquisitely rendered on violins, flute, and spinet.

It is impossible to express sufficient appreciation of the unfailing kindness and generosity of the French committee which made this Congress so delightful an experience.

FEDERATION EXHIBITIONS

There are comparatively few states to which the American Federation of Arts' traveling exhibitions do not go. Only seven or eight of the forty-eight this season appear on no one of our circuits. The interest that is shown in these exhibitions and the good they are doing are fully testified by the reports that come from the different localities.

LOGAN, UTAH

The exhibition of paintings lent by the Metropolitan Museum was shown in Salt Lake City the latter part of November and went from there to Logan, Utah, where it was displayed under the auspices of the Agricultural College; not in the college itself but in a Methodist church on the corner of Main and Center Streets, right in the heart of the business district. To Prof. J. S. Powell, head of the Department of Fine Arts of the college, we are indebted for the following interesting account of this exhibition:

"We opened our exhibition," he says, "on the 28th of November. The women's clubs of the town acted as hostesses. About two hundred people were present at the exhibition, and several clubs met and discussed the pictures. The first week of the exhibition the Rotarians had their luncheon at which a lecture on art was given; afterwards they visited the exhibition and a discussion on the pictures in the collection was made by Professor Fletcher of the college. During the first two weeks school

children of the city and vicinity of Logan were taken in classes to the exhibition and lectures on the pictures. Each child was given a printed outline of the lecture to take home to their parents. We offered a prize to the schoolroom that had the greatest percentage of parents at the exhibition with the children. The total attendance of adults was about 4,000 and 5,000 children. A great many business people came in a number of times a day to study the pictures. We closed on the 18th of December. The exhibition was open daily from 9.00 to 12.00, and from 1.30 to 6.00, and in the evenings from 7.30 to 10.00, Sundays from 4.00 to 7.00. No charge was made for admission."

Certainly a unique feature of this exhibition was the prize offered to those who brought the largest number of parents to view it. One can well imagine the persuasion that was brought to bear upon the older people.

MISSOULA, MONTANA

In Missoula, Mont., an exhibition of paintings by contemporary artists was shown at approximately the same time and created very much the same kind of interest. This particular exhibition, made up of thirty-two oil paintings by well-known contemporary American artists such as George Bellows, Howard Russell Butler, Emil Carlsen, Ben Foster, Ernest Lawson, and Fredericck Waugh, was secured by the Art Department of the State University



PORTRAIT BY DUVEINECK

This portrait of Major D. H. Clark, painted by Frank Duveneck in 1877, has lately been acquired by the Corcoran Gallery of Art for its permanent collection. That it is a representative example of Mr. Duveneck at his best can readily be seen. It was painted in Munich. Major Clark was a friend of Mr. Duveneck, and the portrait, which came into existence so long ago, has never been publicly exhibited, so that its very existence was lost sight of. The Corcoran Gallery heard of it, learned that it was purchasable, and had it brought from Ohio for inspection. The importance and quality of the work were beyond expectation, and its purchase was almost directly consummated.



PORTRAIT OF ADMIRAL ROBERT EDWIN PEARY

By

JOHN C. JOHANSEN

KANE LODGE NO. 454, FREE AND ACCEPTED MASONS
MASONIC TEMPLE, NEW YORK

but shown in a building temporarily rented in the down-town district. It was open afternoons and evenings, including Sundays, for ten days and was at all times crowded. There were frequent notices in the papers. Every afternoon one of the local women's clubs took charge and acted as hostess, every evening one of the college organizations or fraternities served in the same capacity. On the first evening addresses were made by the mayor of the city and the president of the university, and on each successive evening, save two, one of the professors gave a brief talk on the pictures or on some phase of art. A prize was offered by the committee in charge for the best essay written by a high school student, and a competition was also instituted among the young people for a prize to the one who sold the most tickets of admission. Posters were placed in the stores and the street cars. In other words, for ten days the exhibition of paintings was the one all-important and most interesting thing in Missoula.

ST. PETERSBURG, FLORIDA

Methods not dissimilar prevail in other parts of the country. In St. Petersburg, Florida, in December, an exhibition of British Commercial Posters, sent out by the American Federation of Arts, was shown for one week at the J. Liberty Tadd Florida Art School. Nineteen hundred school children visited this exhibition—every child in the city, from the third to the eighth grades, and numerous high school pupils. The school children were taken in groups of 200 and told how posters are made, and demonstrations were given of poster making. Mrs. Tadd writes that the exhibition was viewed by the Art Club of St. Petersburg—400 members—on December 6. The following Saturday and Sunday from 3 until 5 p. m. about 2,000 of the general public viewed it. The Rotary, Civian Caremo, and Woman's Clubs were well represented and the Veterans of Foreign Wars, the Woman's Auxiliary of Foreign Wars, the Spanish War Veterans, and the Audubon Society each had a view of them, representatives of the organizations being hosts or hostesses at different times.

Posters announcing the exhibition were displayed at the clubs, and there were excellent notices in the St. Petersburg papers,

not merely of the publicity sort but of a kind to instruct as well as engage interest. A particularly good review appeared in the *Independent*, December 7, by The Spectator. Those in charge of this exhibition have applied for three others during the season and are hoping that it will be possible to have all the school children in the county, as well as the city, visit them.

ROANOKE, VIRGINIA

The exhibition of Pictures of Children was shown in Roanoke, Va., in December. The new public library in this case supplied the exhibition space—one large, well-lighted room on the second floor with a small adjoining room. The oil paintings were hung in the former; prints, miniatures and sculpture were displayed in the latter very effectively. The exhibition was opened with a private view on a Saturday evening, which had as a special feature an illustrated lecture on American Painting by the Secretary of the American Federation of Arts. This was the first important exhibition to be held in this city of approximately 50,000 inhabitants and will lead, it is hoped, to the formation of an art association and eventually the establishment of an art museum.

Roanoke is an enterprising southern city and has to its credit an excellent City Plan secured by a far-seeing committee a few years ago from Mr. John Nolan.

One of the workmen who assisted in hanging the pictures in the traveling exhibition was greatly impressed by one of a little girl standing in a doorway, by Mr. Charles Hopkinson, and so greatly coveted its possession that, without knowing its value, and explaining that he was a poor man, offered \$100 for its purchase. This at least was evidence of genuine appreciation.

MILWAUKEE, WISCONSIN

The exhibition of Photographs of Greece by Boissonnas, circulated by the American Federation of Arts, has lately been in Milwaukee. Mr. Dudley Crafts Watson, director of the Milwaukee Art Institute, gave a children's matinee with a gallery tour and story hour on the exhibit, on Saturday, November 26, and in the afternoon of the same day a gallery tour for adults was given. On Sunday those of Greek birth or parentage were especially invited.

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LEILA MECHLIN, Editor

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A MUNIFICENT GIFT AND ITS SIGNIFICANCE

A munificent gift has been bestowed upon the city of Minneapolis by Mrs. Ethel M. Van Derlip, wife of John R. Van Derlip, president of the Minneapolis Society of Fine Arts, and until lately acting director of the Minneapolis Art Institute. Under her will, which, alas, became effective through her death last November, the Minneapolis School of Art received a bequest of \$15,000 annually from the income of her estate, and approximately \$10,000 from the same source was given to the Society of Fine Arts, to be used one-half for general purposes, the other half for the purchase of paintings and other art objects. In other words, \$25,000 annually will be available for the furtherance of art in Minneapolis.

Mrs. Van Derlip was a daughter of Clinton Morrison, who gave the land on which the Art Museum stands. In honor of her mother and her brother, she and her sister several years ago erected the building on the museum grounds which now houses the school of art, calling it the Julia Morrison Memorial.

The \$15,000 given annually to the Minneapolis Art School is to be used "with a view to increasing its practical usefulness, and to enable its students to enjoy advantages and opportunities for instruction and experience equal as far as may be to those elsewhere obtainable. A traveling scholarship not to exceed \$2,000 in any year is authorized. None of the money is to be used for the payment of operating expenses of the school or its permanent staff."

Of the \$15,000 or more which goes to the society one-half may be used for general purposes and the remainder for the purchase of works of art and for Egyptian exploration. It is only stipulated that no purchase shall be made unless the decision of the trustees is concurred in by "at least two wholly disinterested and thoroughly competent experts versed in the particular field of art to which such painting or object may be properly assigned."

The munificence of this gift, and the obligation it imposes upon all citizens of Minneapolis as recipients, was admirably set forth in an editorial in a Minneapolis daily paper as follows:

"A GIFT TO ART AND ITS PROMISE

"To only the comparatively few is it given to view the art treasures of Europe in gallery and cathedral. But however rewarding a trip to Europe for the connoisseur or the student, how much better it is when an American city can collect art treasures for itself and make beauty a part of its everyday life!

"Thanks to the munificence of some of its own citizens, Minneapolis is already by way of becoming a great art center, where the works of artists and artisans of many distinct periods may be studied and enjoyed. Art cloistered away from the many is art deprived of its best good. Art in Minneapolis is democratized—the opportunity for all to enjoy and profit by it is here.

"The noble bequest of the late Ethel Morrison Van Derlip, wife of John R. Van Derlip, Minneapolis attorney, and granddaughter of Dorilus Morrison, first mayor of Minneapolis, was evidently made with some such thought in mind. The prospect is that it will put \$25,000 a year at the disposal of the Art Institute and the School of

Fine Arts for the purchase of art treasures. A traveling scholarship of some \$2,000 a year is also provided for, and art explorations in ancient lands are made possible.

"The gift carries out the fine Morrison tradition, already established by the gift to the public of the Art Institute site by Clinton Morrison, son of Dorilus Morrison, and by the erection of the Julia Morrison Art School by his two daughters.

"The broadening usefulness of the institute and the school which this bequest brings into range will be another phase of the development of Minneapolis as a cultural center of light and leading. Already the musical Mecca of the northwest, its shrines of art will attract more and more the pilgrim student.

"It is an alluring prospect of development that opens before us—one that wakes in us the wish that we might come back in another generation to see how the promise has been fulfilled.

"This new development brings with it new responsibility to our citizenship. If Minneapolis is to be an art and music center, then it should in all other ways realize its full possibilities of being the city beautiful. Nature has provided a marvelous setting of natural opportunities and advantages. All that is now necessary is the power of a large purpose on the part of our citizenry to see that further building goes by plan and measures up to certain ideals.

"If this city is to be what it can be, then citizens must give some thought to the aesthetic requirements and realize that beauty of public buildings and private homes, of lakes and drives, of parks and boulevards constitutes a great economic asset.

"The generosity of the few pledges the many to make Minneapolis as beautiful as it can become."

Would that all such munificent gifts might bring forth similar appreciation!

A new Art Association has been formed in Trenton, N. J., under the title "Trenton Art Alliance." This organization purposes to include the crafts as well as the fine arts, laying perhaps special stress upon the former as the interests of the city are largely industrial. The first exhibition held under its auspices will be a collection of prints.

NOTES

IN Washington on January 6 in Meridian Hill Park was unveiled with appropriate ceremonies an equestrian statue of Jeanne d'Arc by

Paul Dubois, an exact copy of the statue which is in front of the cathedral at Rheims. It is the gift of the Société des Femmes de France of New York. This is, without question, one of the great modern works of sculpture, one of the best equestrian statues in the world—a valuable asset to our national capital and to the nation as a whole.

Paul Dubois modeled the statue in 1889, and a replica stands in front of the Church of St. Augustine in Paris. To an extent it is similar to the statues of Jeanne d'Arc by Fremiet, in the Place des Pyramides, Paris, and at Nancy, but it is regarded by critics as more spiritual and ideal. The relation between the horse and the rider is also better proportioned and balanced. In the Fremiet statues Jeanne d'Arc is represented as carrying a banner; in the Dubois statue she wields a sword. The figure is slight, youthful and full of fire; the horse powerful, but spirited, and one with the rider. It is, in truth, a superb work.

Paul Dubois, the sculptor, was born in 1829 and died in 1905. From early youth he had artistic inclinations, but his parents destined him for the profession of lawyer, and he was over thirty before he felt himself free to turn to sculpture. In 1863 he first exhibited a youthful figure of St. John. His most important and famous work is the tomb of General Lamoricière at Nantes. In 1878 he was made director of the École des Beaux Arts.

The Brooklyn and the Boston Museums have led heretofore in recognition of the value of water colors as a medium, and the inclusion of works in this medium in their permanent collections. The Brooklyn Museum lent emphasis to its established policy by holding recently an important group exhibition of water colors, and it is now further testifying to its convictions by purchasing twenty-four water colors by

American artists from the exhibition which closed Sunday, December 18. These will be added to the collection already made, of which the groups of Winslow Homer's and Sargent's form the nucleus. The list of purchases is as follows: "Mango Trees" and "Ramapo Hills," by Gifford Beal; "February Thaw," by Charles Burchfield; "Old French Market, New Orleans," by George Hart; "Lake Asquam," by Charles Hopkinson; "Lone Woman" and "Mother and Children," by Rockwell Kent; "Cape Cod in Autumn," "Mexican Kitchen," "Sand Dunes, Cape Cod," "Mexican Hut," and "The Thaw," by Dodge Maeknight; "Rubber Neck Boats," "Oil Fire," "Woolworth Building," and "After Sunset," by Joseph Pennell; "A Little American" and "Cottage Window," by Mary Rogers; "Morning, Grand Canyon," "Afternoon, Albuquerque," "Landscape, New Mexico," and "The Simlit Mesa," by Herbert B. Tschudy; "The Corner" and "Gypsy Dancer," by Claggett Wilson.

On a previous page a reproduction is given of a portrait of Admiral Robert Edwin Peary, painted for

Kane Lodge No. 454, Free and Accepted Masons, by John C. Johansen, and unveiled in the Kane-Peary trophy room in the Masonic Temple, Twenty-third Street, New York City, recently. The picture shows Admiral Peary in the famous suit of furs made for him by the Exquimaux women, leaning on a pair of long snow shoes of the type that he personally designed, and holding in his right hand a sextant.

Mr. Johansen, the painter, is well known for his portraits of Haig, Joffre, Diaz, and Orlando in the National Portrait collection, as well as for his series of pictures of shipyards, painted during the war, and other notable works in private and public collections.

Prof. and Mrs. Lamond are rapidly arranging the Villa Chiaraviglio for the new Department of Music. It is always a difficult matter to furnish a villa tastefully

and quickly, but Mrs. Lamond is an expert, and Prof. Fairbanks has come to the fore

with his valuable advice. One fine Steinway piano has already been placed in the villa, and another piano has been temporarily hired for Sowerby's use and put in the guests' room at the Villa Aurelia, until the studios in the Villa Chiaraviglio are ready for use. Three applicants for fellowships in the Department of Music have appeared, and one of them, to show what he could do, proceeded to write a piece adapted to four instruments in two weeks! We certainly are going to have some interesting times at the Academy from a musical point of view.

The opening lectures in the School of Classical Studies for the winter season have started. Prof. Curtis delivered a very interesting lecture on Cyrene, and Prof. Showerman has given one of two lectures upon ancient Rome. The lectures were attended by a hundred people each time.

Almost every day some new Visiting Student registers with us. At present there are fourteen Fellows of the Academy and twenty-five Visiting Students; twenty-five in the School of Fine Arts, and fourteen in the School of Classical Studies. The total registration is thirty-nine.

Of the personal work of our fellows: James H. Chillman, Jr., our senior architect, is well advanced on his interior designs of the Church of the Redentore in Venice. He has completed his notes and measurements on the Villa Mondragoni at Frascati, which he expects to develop as his third-year work. Chillman has been awarded the one hundred dollar prize for the best progress in work among the men of last year.

James K. Smith, second year architect, has returned from Florence, where he has made an accurate survey of early Renaissance details, ceilings, tombs, doorways, fountains, courtyards, etc. Returning at the same time with Smith, Thomas Hudson Jones, our senior sculptor, began a small scale study of his third-year group—a fountain with a surmounting figure of a girl, a bowl with supporting stem surrounded by a group of children's figures, and below a wide ground basin.

Ralph E. Griswold, landscape architect, is well advanced with his plaster model of the garden of the Villa Caprarola. He is gaining considerable experience in the

difficulties, partial joys and principal heart-burnings of an amateur sculptor.

Salvatore Lascari, third-year painter, is our most assiduous devotee to his studio, and he keeps several things going all the time.

Gaetano Cecere, second-year sculptor, has a diversity of projects under way—several promising heads for marble cutting, groups and single figure studies, and a tentative essay for his required third-year relief. He is also doing a fountain group, full size.

Of the first year group of Fellows, Victor L. S. Hafner, architect, has begun the laying out of his restoration of the Basilica of Constantine. The only existing column now stands in the piazza in front of S. Maria Maggiore; it required special aerial devices for its scaling and measuring. The work of taking off quantities proved so spectacular from the natives' point of view that the police were required to disperse the crowds, in order to permit the tram system in the piazza to proceed.

Edmond R. Amateis, sculptor, has reacted very acutely to some of his Florentine experiences and is occupied with preliminary sketches for a relief with architectural and ornamental embellishments, which he is ambitious to elaborate in color.

Carlo Ciampaglia, second year painter, is about concluding his fairly extensive travels in the north of Italy.

We are continually enrolling additional Traveling Fellowship men, fortunately finding housing facilities in the neighborhood for them, our own accommodations having been some time since expanded to our limits. Besides our Fellow in Music, Leo Sowerby, we registered William J. O'Toole, architect, on an Appleton Fellowship, Harvard; Nolan Humphrey, architect, Cornell; Lorenzo Hamilton, architect, Yale; Amery Leland Williams, architect, Massachusetts Institute of Technology.

Of last year's architects, Wilson, Keach, and Rosenberg are again in Rome.

Rosenberg, who has a very remarkable technique, has been occupied in making a group of sketches of Roman bridges for Prof. Emerson of the Massachusetts Institute of Technology.

F. P. F. AND G. P. G.

Rome, December, 1921.



PORTRAIT MINIATURE BY MABEL R. WELCH
A. S. M. P. ROTARY EXHIBITION

The American Society of A ROTARY Miniature Painters has assembled and is circulating EXHIBITION OF a Rotary Exhibition comprising the most representative work of its members since the founding of the society in 1899. Among the notable exhibits are miniatures by Lucia Fairchild Fuller, William J. Baer, Mable R. Welch, Maria J. Streat, William J. Whittemore, Laura Coombs Hills, Katherine S. Myrick, Elsie Dodge Pattee and W. Sherman Potts. The circuit was opened in the Boston Museum; then the collection went to the Carnegie Institute, Pittsburgh. It is now at the Cleveland Museum and will later go to the City Museum, St. Louis, the St. Paul Institute, Minnesota, and to the Art Institute of Milwaukee.

The recent case of *Town of Windsor v. Whitney* in the AESTHETICS AND THE SUPREME COURT OF CONSTITUTION (95 Conn., 357) deserves mention. A statute providing for a building line set back from the street line where a private owner seeks to open streets through his property, such

streets and set-back to be in accord with a town plan previously adopted by the town commission, was upheld as constitutional and as a proper exercise of the police or general legislative power of the state, requiring no compensation to the owner. Incidentally the court referred several times to beauty as a factor supporting such regulations and as stabilizing land values. It also said: "The state . . . may prevent the erection of billboards or limit their height. In short, it may regulate any business or the use of any property in the interest of the public health, safety or welfare, provided this be done reasonably. To that extent the public interest is supreme and the private interest must yield."

LONDON One of the most interesting
NOTES exhibitions in London this
 month of December is that
 which has been just opened

at the Leicester Galleries, as a memorial exhibition of the work of the late Claude Lovat Fraser. Lovat Fraser, as his theater record of the last years and the drawings and models now being shown fully prove to us, was a decorative artist of wonderful fecundity and very high quality. Mr. Gordon Craig tells us that "Lovat Fraser, whose decorations are here, was not merely a stage decorator; he was one of those who loved the stage so much that he was giving up all else for it, only his death prevented him from giving still more and more. He chose the long road, that is to say, he set out to reach the position of stage manager, which is the highest position in the theater, the hardest to reach. He loved the theater and there are few artists today who are so sworn to its support as he was, for he put no consideration above it."

This is very big commendation from one who is himself devoted to the advancement of our stage production, which at this moment so needs it; let us inquire how these words are borne out by the present display. Claude Lovat Fraser's best known production, though by no means his earliest, was the very successful revival of that classicism of the XVIIIth century in England, "The Beggars' Opera," his drawings for the costume and stage setting of which are here being shown. These drawings reveal the artist as a fine colorist, who can bring

imagination into costume design; this is true, very markedly, of the "Beggars' Opera" drawings—the assertive red-coated figure of the highwaymen (the romantic object of adoration to the middle-class maiden of that day, most of all when he had the halter tightening around his neck), Captain Macheath, the delightful Polly Peachum, her virago of a mother remarking "Hang your husband, hussy, and be dutiful," and Mrs. Vixen and Lucy Lockit, who, if I remember right, are among the sirens of the play. Not the least interesting feature of the exhibition are the Theater Models, which the artist prepared for "The Beggars' Opera," for Lord Dunsany's "If," and other productions.

But besides his theater work Lovat Fraser sought and found other outlets for his creative faculty in art; he designed posters, book illustrations, fans, and his color drawings of churches and cottages, this last a favorite subject, are excellent, the last work he completed being a drawing of Ivy church, Romney Marsh. In the two and a half years since the war he had designed eight stage productions, besides a mass of other work; in a sense he, too, may be called one of the war's victims, for gas-poisoning had left its effect on his constitution and his heart too weak to bear the strain of an operation. At thirty-one years he was surely still at the beginning of his achievement.

Ancestral Portraits

In these dull times in politics and economics here the Gieves Gallery has evidently concluded that we need cheering up, and has prepared for us its little joke in a "Loan Collection of Portraits of Our Ancestors." "Happy is the man," writes Prof. Wiseley in the preface, "with ancestors. In times of trouble one leans on one's ancestors. In times of financial difficulty one sells them."

American Architecture

It is not, I believe, the first time that the designs of American architects have been placed before the London public, but those now being shown at the Royal Institute of British Architects are an exceptionally interesting collection. I understand that these drawings were a feature of the Old

Salon in Paris last spring, and they are described as showing the gradual expansion and development from early work of the Colonial period—illustrated by some views of works by unknown architects in Virginia and Massachusetts and the early work of the Western States with its still markedly Spanish character—to the work of such masters as Richardson, Burnham, Hunt, Post and McKim with their successors, a record of constant evolution and development.

I was myself immensely impressed when in the States more than eleven years ago by the rich variety of architectural growth in that country. In the designs here shown we find amply illustrated such distinctively American features as the "Sky-scraper," Metropolitan Bank Building, Minneapolis, Municipal Building, New York City, and other designs, as well as the magnificent public buildings and State Capitols which in the last three decades have been springing up throughout the land, and of which the superb domed Institute of Technology at Boston, the Wisconsin State Capitol, and I may add, the imposing Scottish Rite Temple at Washington, the design of which has been much admired here, together in private buildings the Fine Art Gallery of Thomas F. Ryan at New York, may be taken as examples.

Besides these we come upon Gothic design in the Chapel of West Point Military Academy, the Reredos of St. Thomas Church, New York City, and the quadrangle of Princeton University brings back to me memories of Cambridge, and particularly of my own College of Trinity. We find some beautiful designs for such country houses as that of Peacock Point, Locust Valley (Mr. Davison's estate) and the delightful Hunting Hill Farm of Mr. W. M. Jeffords in Pennsylvania. To our own public the "sky-scraper" may seem characteristically American and may be suited for space conditions in New York, though it is evidently spreading elsewhere. But it is not desirable, most of all in its cruder forms for England; and the present exhibition will prove to us conclusively that, quite apart from this class of commercial building, America can show us beautiful and original forms of architecture.

S. B.

The "Friends of Local Artists" have purchased from the annual competitive exhibition by St. Louis artists, at the Artists' Guild, a painting by Oscar E. Berninghaus entitled "Indian Threshing Wheat—Taos," which they have presented to the Board of Education.

The "Friends of Local Artists" is the St. Louis organization of the friends of art movement and is a voluntary association formed about three years ago under the leadership of Percy Werner. It is modeled after the Pittsburgh association called the "One Hundred Friends of Pittsburgh Art." The dues are \$10.00 a year, which produce a fund to purchase paintings from the annual competitive exhibition by St. Louis artists. The paintings are presented to the Board of Education, and a small circulating picture collection for the high schools has been formed. The paintings remain about six months in the art rooms of each high school and, since we have six high schools, it will require three years for the collection to return to its starting point.

This year the Berninghaus canvas was selected because it fits so well into the art courses of the public schools; it may be used in the grades as well as the high schools, it is a painting of great merit and has the added interest of subject and locality, and it represents one of the strongest groups in American painting—the Taos Society of Artists.

Oscar E. Berninghaus ranks high among the St. Louis artists. His work is on display in all local art shows and has frequently been awarded prizes. A painting of his was shown last fall in the annual exhibition of paintings by American artists at the City Art Museum. He is one of the most active members of the Taos Society of Artists. His most important work recently is the painting of two decorative panels for the Missouri State Capitol at Jefferson City.

The Two-by-Four Society, a professional association of sixteen artists organized for mutual aid, is holding its annual exhibition in the Art Room of the Library. Ten members of the society are represented, and their work is hung in small groups so that a series of miniature one-man shows is formed.



VERDUN MEDAL BY JOHN FLANAGAN

Gold Medal, 4 inches in diameter, by John Flanagan, sculptor, cast at the United States Mint at Philadelphia and presented by the President under authority of Congress in the name of the People of the United States to the City of Verdun, France, as a mark of America's appreciation of the valor of its defenders during the Great War.

The obverse showing two struggling giants typifies the tremendous energy of the opposing forces. The historical phrase "Ils ne passeront pas" crosses the field. The reverse represents the Port Chaussee behind which the ruins of Verdun appear.

Oil, pastel, water-color and tempera are the mediums used.

The St. Louis Art League held a tea-musical, open to the public, in their rooms at the Planters' Hotel as a final view of the Thumb-box Exhibition which was displayed there in December. The exhibition consisted of small paintings and sculpture by the best artists in St. Louis. They are charming in color, composition and feeling, and their small size makes them suitable for hanging on the walls of the average home. Thirty pictures were sold from the exhibition while it was on display.

The Stendahl Gallery, following its usual custom, opened the winter art season with a general exhibition of California artists, in November.

Following this and continuing until the last of December, the main gallery was occupied by twenty oils painted by Alson Clark, a former Chicago artist who now has a studio among the artists making up a small colony on the edge of the Arroyo Seco in Pasadena. Mr. Clark's fondness for painting picturesque buildings has found expression in his interpretation of the old missions, while his landscapes are filled

with the peculiarly brilliant light and colors of Southern California.

The Print Room of the Los Angeles Museum was devoted, during the first two weeks of December, to the water colors of Mrs. Susie Dando, flower painter, and during the last half of the month to water colors of Karl Yens, landscape and figure painter, whose studio is at Laguna Beach.

The Laguna Beach Art Association has just had its regular winter exhibition in the community gallery maintained by the association. To belong to the association and exhibit pictures it is necessary that the artist has at some time painted at Laguna Beach, besides having attained a certain high standard.

At the Kanst Gallery it is always possible to find representative pictures of California and the west, together with paintings by foreign artists. At present, four or five "Keiths" hang in a conspicuous place, as well as some water colors by the late F. Hopkinson Smith. One corner is devoted to the oil paintings of Elmer Wachtel, showing the California landscape with all its charms. Gerald Cassidy of Santa Fe, New Mexico, shows a number of Indian pictures, and Blendon Campbell has a few of his beautifully decorative panels of dancing figures.

ITEMS

The Hawaiian Academy of Design held in its galleries in Honolulu the early part of this season an exhibition of paintings, drawings, miniatures, and sculpture by resident artists. The members of the academy are chiefly Americans and English men and women, many of whom have studied abroad. The pictures were hung in a single line, and the majority represented Hawaiian scenes.

A number of mid-western artists have formed a little organization under the title "A Painter Group of the Middle West," with Karl F. Krafft as acting secretary. The group includes, among others, Wayman Adams, John Noble, Alice Schille, Irma Kohn, Fred G. Carpenter, Mathias J. Alten, Lucie Hartrath, and Vaclav Vytlaeil, and has lately exhibited in the Kansas City Art Institute, Kansas City, Mo.

Under the auspices of the same institution a loan collection of nineteen paintings by the late J. F. Murphy, owned by residents of Kansas City, was set forth in December. Such a showing as this evidences appreciation and patronage for American art in the west, and is both gratifying and stimulating.

A number of exhibitions are going to the University of Texas at Austin. Among these are the Boissonnas Pictorial Photographs of Greece and the Boutet de Monvel exhibit. An exhibition of paintings by Alice Huger Smith of Charleston, S. C., was held at the university in November and greatly enjoyed.

Mr. Joseph Pennell included the university in his recent southern lecture tour.

Akron, Ohio, is to have an Art Institute which will in time, in all probability, develop into an art museum, adding yet another to Ohio's already full quota. This is largely through the initiative of an art-loving citizen of Akron, Mr. Edwin C. Shaw, who so impressed his friends with his enthusiasm that at Christmas they secured a sufficient number of subscriptions, as a surprise for him, to establish the art institute which he had long advocated.

An Art Museum has been incorporated in Tampa, Fla., with Mr. I. Maas as presi-

dent and Mr. Joe B. Acken as secretary. Exhibitions will be held in the city hall. The first, especially assembled for the new museum by the American Federation of Arts, will be shown in February. The local papers, the Board of Trade, the Rotary Club and the Women's Club have all promised cooperation.

Mr. William K. Bixby, president of the St. Louis City Museum and a vice-president of the American Federation of Arts, has presented Washington University of St. Louis with \$250,000 for the erection of a new building for the School of Fine Arts. No restrictions or conditions were named save that the building should be on the main campus of the university. The Board of Directors, however, have decided to name the new building the "W. K. Bixby Art School Hall." It will conform architecturally with the style of the other buildings, which are Tudor-Gothic and were designed by Cope and Stewardson, and J. P. Jamieson of St. Louis. It is hoped that it will be ready for occupancy within the next two years.

The St. Louis Museum is at present exhibiting consecutively groups of paintings owned and lent by Mr. Bixby, who from the first of January to the first of May will be in East Africa.

Thirty paintings by Harry Neyland were shown in the Pratt Institute Art Gallery, Brooklyn, from January 5 to 27. They were all marine subjects—boats, wharves and the sea. Mr. Neyland is the director of the Swain Free School of Design, New Bedford.

The New Bedford Society of Fine Arts held its first annual exhibition in December. It consisted of a loan collection of paintings owned in New Bedford, a group of contemporary work, and about thirty etchings and water colors.

An Art Association and Museum has been incorporated in Asheville, N. C., with Mr. Philip S. Henry of Asheville and Washington as its president, and Mr. Frederick W. Thomas of Asheville as its honorary secretary and treasurer.

BOOK REVIEWS

THE ART OF ILLUSTRATION. Universal Art Series, by Edmund J. Sullivan; edited by Frederick Marriott. Charles Scribner's Sons, New York, publishers. Price, \$8.50.

The author of this book confesses in the first paragraph of the introduction that it was written without purpose, that not until the end was reached did an aim appear. In very fact it is made up of engaging talk by one who knows his subject and whose habit of thought is original. The reader is inclined to think that the author is thinking aloud and is glad to be in possession of a listening post. Mr. Pennell, in reviewing the book in the *New York Times* of December 25, declares it to be his belief that the pages were talked to his pupils at the City and Guilds Institute, New Cross, London, where he taught for years, and of which the editor of this series, Mr. Marriott, is headmaster. The same views, he says, Mr. Sullivan used to expound night after night in his studio in London to Aubrey Beardsley, Phil May, Rob Stevenson, and sometimes Paul Renouard, Raven Hill and occasionally Walter Crane and Whistler. A good whetstone indeed, such a company, to sharpen one's wits upon. Mr. Pennell complains with reason of the fact that American illustrators (a field in which American artists have excelled) are scarcely mentioned and that the make-up of the book is poor. He credits Mr. Sullivan, however, with stating certain facts clearly and squarely—facts which have not been so stated before, he praises most highly the chapter on Blake, and admits that there are many good ideas and many good models scattered through the volume. Mr. Pennell also expresses the hope, in which others will join him, that we shall see other books illustrated by the author, which reminds us of the complaint made half a century ago by Lowell that the age unhappily is given more to lecturing than to creating.

THE WHISTLER JOURNAL. by E. R. and J. Pennell, authors of the authorized life of James McNeil Whistler. J. B. Lippincott Company, Philadelphia, publishers. Price, \$8.50.

This is the story of the life Whistler lived with the Pennells during the three years after he asked them to write it, and the story

he told them of the sixty-six previous years of his troubled, triumphal career—the foundation upon which the biography was built—to quote from the authors. It is more intimate than the biography; it is extremely personal, and yet never seems to violate in the least degree a confidence or to make public that which should have remained private. This in itself is something of a triumph. Whether it brings Whistler nearer to his public, makes him more human, more understandable, the reader must decide. The idea of the Whistler Journal was derived from a letter from Mr. Robert Underwood Johnson, written in 1897 when associate editor of the *Century Magazine*, who, having passed an evening with Whistler in the company of the Pennells, urged them to keep a journal in which might be recorded his engaging and scintillating remarks on art. Thus opened the quest which resulted in getting together the remarkable collection of Whistleriana now owned by the National Government and in the custody of the Library of Congress, together with the written record that goes to make up this book. Needless to say the writing has been done with that directness, simplicity and charm which characterize the joint literary productions of Mr. and Mrs. Pennell.

A HISTORY OF EUROPEAN AND AMERICAN SCULPTURE FROM THE EARLY CHRISTIAN PERIOD TO THE PRESENT DAY, by Chandler Rathfon Post, Associate Professor of Greek and of Fine Arts in Harvard University. Harvard University Press, Cambridge, Mass., publisher.

This admirable work, in two handsomely printed and beautifully illustrated volumes, is a type of what a book on art may be at its best, a standard to measure other books, a distinct contribution to the history of art and to the knowledge of art in America. The author in preparing the book had in mind as one of his chief purposes "the desire to supply the need of a history of the sculpture of our own era that could be put into the hands of students for collateral reading outside of the lecture-room." He has not only given a comprehensive idea of the various epochs, but also produced a book of reference in which can be traced the evolution of the several national schools and of the secondary as well as the principal sculptors in those schools. He has, how-

ever, never been neglectful of the demands of the general interested public, and he has succeeded in making his book readable as well as scholarly and instructive. Such a book might well be as dry as dust, but Prof. Post has made it as fascinating as a romance, luring the reader on by his skillful treatment—the result of his own personal vision and enthusiasm. It would be impossible to praise this work too highly, and it is one which should be found by all lovers of art a possession to be coveted. The typography is, as always in books issuing from the Harvard University Press, fine, and the volumes are from this standpoint works of art. In the issuance of this history of sculpture both author and publisher lay the reading public under a distinct obligation.

THE GENTLE ART OF FAKING, by Riccardo Nobili. J. B. Lippincott Company, Philadelphia, publishers. Price, \$6.00.

Collectors, connoisseurs, artists and crafts-

men will find this book alluring but painful reading. It is interesting and amusing to hear how others have been fooled, but it is not so agreeable to discover one's own vulnerability. 'The master fakers are genuine artists in their line, and there are few collectors so clever that they cannot be deceived. A book such as this undoubtedly puts one on his guard and should bring home the fact that art collecting on any other basis than love of beauty is a dangerous business. It would be well, also, if it helped to convince the credulous that very few valuable antique works of art can ever nowadays be had for a song. The book is in three parts: First, that dealing with the birth and development of faking, the birth dating back to the early days of Greece and Rome; second, the collector and the faker, the collectors' friends and enemies, public sales, etc.; and third, the faked article, sculpture, pottery, textiles, books, etc., its make-up and earmarks.

Bulletin

EXHIBITIONS

- THE CHARCOAL CLUB AND PEABODY INSTITUTE.** Peabody Institute Gallery, Baltimore. Thirteenth Annual Exhibition of Contemporary American Painting and Sculpture.....Feb. 1—Feb. 26, 1922
Exhibits received January 23, 1922.
- CONCORD ART ASSOCIATION.** Concord, Massachusetts. Sixth Annual Exhibition.....May 14—May 29, 1922
Exhibits received Doll & Richards, Boston May 6, 1922.
- ARCHITECTURAL LEAGUE OF NEW YORK.** Fine Arts Galleries, New York. Thirty-seventh Annual Exhibition....Feb. 4—Mar. 5, 1922
- PENNSYLVANIA ACADEMY OF THE FINE ARTS.** One hundred seventeenth Annual Exhibition.....Feb. 5—Mar. 26, 1922
- THE PRINT MAKERS' SOCIETY OF CALIFORNIA.** Gallery of Fine and Applied Arts, Los Angeles, Calif. Third International Print Makers' Exhibition.....Mar. 20—Apr. 17, 1922
Last day for receiving prints, February 28, 1922.
- NATIONAL ACADEMY OF DESIGN.** Fine Arts Galleries, New York
Ninety-seventh Annual Exhibition.....Mar. 24—Apr. 23, 1922
Exhibits received March 7 and 8, 1922.
- CARNEGIE INSTITUTE.** Twenty-first International Exhibition
Pittsburgh.....Apr. 27—June 15, 1922

THE AMERICAN FEDERATION OF ARTS BULLETIN—FEBRUARY, 1922

TRAVELING EXHIBITIONS

War Portraits	Indianapolis, Ind.
Oil Paintings—Collection 2	San Antonio, Tex.
Oil Paintings—Collection 3	Harrisburg, Pa.
Oil Paintings—National Academy of Design Winter Exhibition	Jackson, Mich.
Oil Paintings—Special Collection	Tampa, Fla.
Paintings of the West	Providence, R. I.
Pictures of Children	Charleston, S. C.
Paintings, Miniatures and Bronzes by The National Association of Women Painters and Sculptors	Muskegon, Mich.
Copies of Old Masters by the late Carroll Beckwith	Montgomery, Ala.
Oil Paintings (Western Circuit)	{Topeka, Kans. Lincoln, Neb.
Water Colors—1921 Rotary	La Crosse, Wis.
Water Colors—Philadelphia Water Color Club	Louisville, Ky.
Water Colors—American Water Color Society and New York Water Color Club	Erie, Pa.
Water Colors by Felicie Waldo Howell	Grand Rapids, Mich.
Paintings by George Harding	Decatur, Ill.
Student Work in Color and Design from Pratt Institute and the Rhode Island School of Design	{Akron, O. Northampton, Mass.
Etchings by Joseph Pennell	Emporia, Kans.
Helen Hyde Prints	Grand Forks, N. D.
Wood Block Prints	Rochester, N. Y.
Prints for the School Room	South Manchester, Conn.
Medici Prints	Grand Island, Neb.
Pictorial Photographs of Greece	College Station, Tex.
Pictorial Photography	Emporia, Kans.
British Commercial Posters	Manchester, N. H.
Textile Designs and Fabrics	Nashville, Tenn.
Printed Fabrics for Home Decoration	Nashville, Tenn.
Wall Paper	Memphis, Tenn.
Domestic Architecture	Utica, N. Y.
Landscape Architecture	Utica, N. Y.
Town Planning	Richmond, Ind.
Student Work of the Washington Schools	Grand Forks, N. D.
New York School Art Work	Corvallis, Oreg.
Children's Exhibition	Vermilion, S. D.

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VOLUME XVIII

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MARCH, 1922

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REDEEMING A WATERFRONT

THE CHARLES RIVER BASIN, BOSTON, A WORK OF MUNICIPAL IMPROVEMENT

BY WALTER F. WHEELER

ONE OF the characteristics of our American cities which almost always strikes the European visitor with a keen sense of disappointment is their ragged and generally uncouth appearance. This is apt to be particularly true when the visitor has come from some one of the countries of Europe where cities have been slowly and gradually developing for centuries, and where their growth has been guided by some form of government or municipal supervision and directed by laws which regulate the character of building and which have been in effect for generations.

The disappointing appearance of almost all American cities and towns is due to the fact that they have grown rapidly—sometimes almost in a night—and since with only a few rare exceptions their growth has been directed by no definite plan, their development has been largely fortuitous—left to be determined by chance or by circumstances, such as the planning of the streets in the older parts of Boston which were originally cow paths. Another factor which has aided in bringing about the chaotic condition of American cities has been the all but universal absence of any laws governing building, and since any property owner has been quite free to build almost anything desired and in any way he saw fit, it has logically followed that the average American city is a confusing mixture of buildings of every character, where structures of every imaginable sort are jumbled together in hopeless confusion,

the situation made even worse by the advent of the tall buildings which are now a characteristic of American cities.

In many of the towns and cities of Europe the most attractive spots are along waterfronts or fringing the banks of rivers, lakes or harbors—wherever there might be offered an opportunity for a bit of parkway, where the presence of water would afford a cooler temperature in summer. In American cities, upon the contrary, the waterfronts, however, beautiful originally, are remarkable chiefly for their ugliness; there are apt to be centered the coal pockets, lumber and railroad yards, gasometers, grain elevators and everything else which contributes to the ugliness of a modern city, all spread out to meet the view of the arriving visitor. The dictionary defines "levee" as "a place where boats or ships are landed," but in how many American cities does not the term denote the spot where all that is vicious and unbeautiful is centered?

All this is by way of preface to saying that almost every city, town or village is the possessor of some problem in what might be called "municipal betterment," where an area of some kind may be reclaimed or redeemed and made to contribute its share to the public welfare. A problem of much this nature is being worked out in Chicago where an important stretch of the lakefront, which was long disfigured by a network of railroad tracks at the water's edge, has been redeemed by sinking and bridging the tracks



LOOKING WEST FROM "HARVARD BRIDGE" AT MASSACHUSETTS AVENUE. THE PONDS OR LAKES IN THE BACK BAY FENS CONNECT WITH THE CHARLES RIVER THROUGH CHANNELS AMONG THE TREES. ALL THIS STRETCH OF RIVERLAND WAS ONCE A DREARY WASTE OF MUD, STREWN WITH GARBAGE

and filling in a considerable area beyond them which has been added to the park system of the city. In other places various slum districts have been reclaimed, their tenements removed, and spaces of open park or playground planted in their stead.

A very important example of what may be accomplished by an intelligent combination of municipal leadership and private enterprise is illustrated in the development of what Boston knows as the Charles River Basin. The original Boston was built upon a peninsula so situated as to be almost an island, being connected with the mainland by a neck of land which was extremely narrow. Anyone familiar with the topography of Boston will realize that it presents many serious problems. A glance at a map of the city which indicates the portions which have at different times been filled in and reclaimed from water will show that a large proportion of the city, as it exists today, is "made land." Some fifty or

sixty years ago the problem of enlarging the city's area was solved—in part at least—by filling in the shallow body of water known as the Back Bay, upon which Boston's principal residence quarter is built, the term "Back Bay" being still used, although as a body of water it has long since ceased to exist.

The plans of the municipality, when this important extension of the city was projected, made no provision whatever for the edges of this filled-in area, and the building of residences upon streets next the water brought endless rows of the rears of city houses overlooking the Charles River, the shores of which constituted an unsightly stretch of unkempt roadway or dreary waste land where intelligent foresight and adequate treatment some years earlier would have secured a riverfront of surpassing beauty. The filling in of this large part of the city left the river itself a broad, shallow stream of brackish water, so affected by the



LOOKING TOWARD THE DAM FROM WEST BOSTON BRIDGE. OPEN AIR PLAYGROUND AT RIGHT, AND BEYOND ARE THE BUILDINGS OF SEVERAL HOSPITALS AND SOCIAL SETTLEMENTS. BUNKER HILL MONUMENT IN DISTANCE

tides that at certain hours of the day its width consisted chiefly of mud flats. Moreover, the use of the river for sewage purposes caused its condition at low tide to become a menace to public health, and during periods of heavy rains the rising of the river involved the raising of the ground water level of the filled-in district nearby which caused the flooding of the basements of many of the houses on the "water side of Beacon Street." The entire Charles River area, between Boston upon one side and Cambridge upon the other, presented the appearance of a dreary waste, depressing in its effect upon the well-ordered residence districts which surrounded it and by its unsanitary condition constituting a danger which became graver every year.

The transformation which has been wrought in this district and the present appearance of the Charles River Basin are due chiefly to the efforts of a former mayor of Boston and to the support and coopera-

tion which he received from certain property owners—and not a little to the success with which the proponents of the plan overcame the opposition which any important civic improvement is certain to meet from powerful conservative elements that oppose change of any and every nature. A large share of credit for the complete success of the improvement is also due to the engineers whose skill overcame the obstacles which beset the working out of the plan. The construction of a dam near the point where the Charles River empties into Boston Harbor prevents the river's being affected by the rise and fall of the tide, the water level being stationary or easily controlled and the water itself being fresh. By the confining of the river to its course, the dredging of its channel and the forming of its flat, muddy banks into the present esplanade there has been provided a strip of parkway of varying width about the edges of the basin. The flooding of adjoining residential



THE DAM WHICH HOLDS THE CHARLES RIVER AT LEVEL AND PREVENTS ITS BEING AFFECTED BY THE TIDE. THE BRIDGE VIADUCT BEHIND THE DAM CARRIES A LINE OF SURFACE CARS

areas is now prevented by the controlling of the river's level, the width of the parked spaces along its banks, the heavy masonry retaining wall at the water's edge, and an encircling marginal conduit or sewer main which now collects the sewage and water of the adjoining Back Bay district, which once emptied into the river itself, and discharges them below the dam. The Charles River possesses comparatively little value for navigation purposes, but the locks in the dam and the various bridges which cross the river at different points have been constructed with a view to admitting tow-boats, barges and such other vessels as are apt to use a body of water so shallow.

A visitor to Boston's Back Bay district now finds in the basin one of the most interesting details of a city which is full of surprises. From the Harvard Bridge, which connects Boston with Cambridge at Massachusetts Avenue, the river banks are bordered, along both sides, with broad expanses

of lawn, trees and shrubbery which curve around, following the river's course. Upon the Cambridge side there extends the long, low group of buildings, crowned by a dome, which houses the Massachusetts Institute of Technology.

The backs of the tall city residences along the north side of Beacon Street face a service alley to which they are legally entitled, and this alley was not changed when the improvements to the locality were made, but the passageway is screened from the embankment by tall planting. Along the water's edge there extends a long stone retaining wall or parapet which carries the broad sidewalk that extends the entire length of the embankment. The entire area is a park with such small shelters and service buildings as are ordinarily found in a public park, and the embankment fulfills every function of a waterfront parkway, situated near a crowded and closely built-up section of Boston's North End, populated



A STRIP OF THE "CHARLES RIVER EMBANKMENT" SHOWING THE WEST BOSTON BRIDGE TO CAMBRIDGE

by the poorer people. The appearance of the embankment on a warm summer night is ample proof of the useful purpose which the improvement serves. The West Boston Bridge crosses the river in another direction, lower down, and just beyond this bridge, upon the Boston side, there extends an athletic field and public playground, also parked and planted with trees, which stretches along the river bank to where the dam, itself a strip of grass, extends across the river. Owing to its park-like character and the freedom from city traffic and noise which this part of the basin offers, it is being built up, not with residences but with hospitals, social settlements and other institutions of a more or less public nature.

Filling in so extensive an area of the river banks, and at varying widths, has had the effect of creating some very deep building plots of which certain architects and builders have taken excellent advantage, and the way in which some of these building plots

have been utilized contributes largely to the embankment's architectural interest. In one or two instances particularly, plots of unusual depth in proportion to their width have been utilized for building groups of small dwellings which face tiny "squares" at the center of the plots, being arranged in quadrangle fashion about three sides of deep courts. It would be difficult to imagine anything in the way of planning city residences more picturesque and yet more practical than these small groups of houses with their brick walls ivy clad, their white trim and dark green doors. It agrees well with the idea which most visitors have of Boston and suggests certain parts of old-world London.

Closely related to the Charles River Basin, though not a part of it, is the additional bit of parkway which Boston knows as the Back Bay Fens, also reclaimed and redeemed from an unpromising beginning. The various, meandering water courses in

the Fens are fed from the river, and the channel which connects them is among the groups of trees which may be seen in one of these illustrations. The treatment of these watercourses is such that they retain much of the wild, natural beauty which belongs to a New England marsh, and their development is said to have suggested to the elder Olmstead the treatment of the lagoons and wooded island at the World's Fair in 1893.

The success of such a civic improvement as the Charles River Basin and embankment may well serve as an object lesson as well as an incentive in the solution of the problem

of redeeming some spot in a city or town elsewhere. Anyone who knew the hopelessly dreary waste of mud banks and back yards which faced the Charles River some years ago, and the unsanitary mud flats strewn with garbage and refuse which were exposed at low tide, would hardly recognize the same area in the trim, well cared for parkway, an important part of the Metropolitan Park System, which now edges the river for a long distance. The resources of public spirited cooperation are endless, and almost equally endless are the opportunities which await development at its hands.

THE STANFORD WHITE MEMORIAL DOORS AT NEW YORK UNIVERSITY

BY JAMES BARNES

THE unveiling of the bronze doors to the memory of the late Stanford White at the New York University on University Heights, to the north of the city, was a fitting memorial and ceremony to one of the great men that this country has produced in the realm of art and architecture.

The memorial was the gift to the university of his friends, the tribute of those men who understood the great value of his work and character, and personally, the great value of his friendship. But beyond these, this memorial was a token of his influence in the direction of American ideals and appreciation of those things that are beautiful and of useful purpose.

Sadly and roughly removed, at the height of his prime, from a field of endeavor in which he had no peer, the memory and influence of this great artist and architect will survive for ever. These memorial doors were a heartfelt tribute of admiration and affection to the work and personality of the man himself.

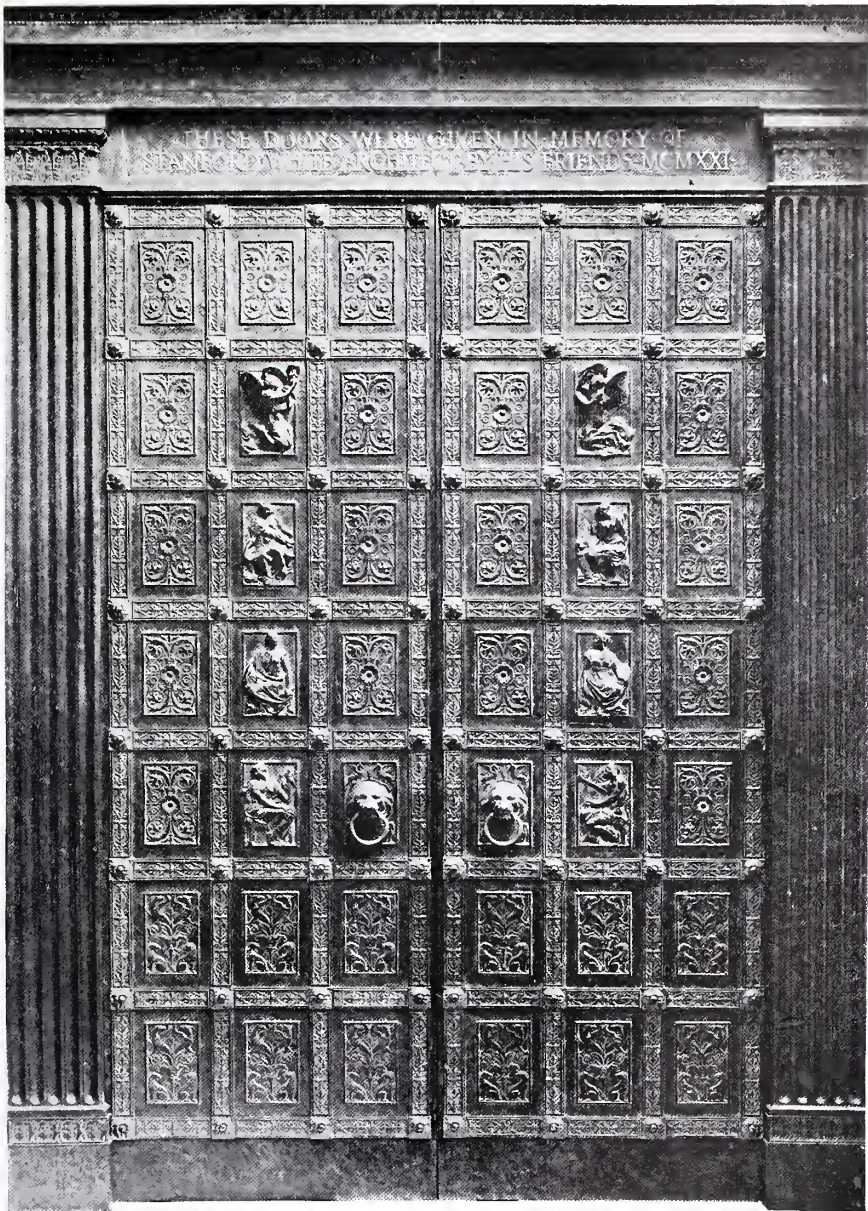
Stanford White was a graduate of this university. He was the designer and architect of the buildings that look down from University Heights. It is fitting that the doors that will admit the visitor to the Gould Memorial Library of the university should be his memorial and that they should be the result of the voluntary

work of those sculptors and artists who knew his worth and appreciated his influence.

That the general scheme of the design should be in the hands of his son is most fitting also, and Lawrence Grant White has thus linked his name with that of his illustrious father. It is a remarkable fact that two other memorials for distinguished alumni of the university that will occupy the architects' corner of this little Westminster Abbey of American painters, sculptors and architects have been likewise designed by their sons. George B. Post, of the class of 1858, and John Welborn Root, of the class of 1869, have their memories perpetuated by the handiwork of their sons.

The Executive Committee in charge of the Stanford White Memorial Doors consists of Thomas Hastings, chairman, Frederick MacMonnies and Thomas W. Dewing. Franklyn Paris was the secretary of this committee. There was, besides, a general committee of twenty-one members, who attended the unveiling ceremony on the tenth of December.

The names of those men who, in a most effectual collaboration, gave the work of their hands and their minds to the end that these doors should be the most beautiful things of their kind in America, compose a list that would guarantee a fine and well-balanced result. The panels are by Andrew



STANFORD WHITE MEMORIAL DOORS, NEW YORK UNIVERSITY, NEW YORK CITY

THE TWO UPPERMOST PANELS TYPIFYING "INSPIRATION" AND "GENEROSITY," ARE BY ANDREW O'CONNOR. UNDER THESE ARE PANELS REPRESENTING "ARCHITECTURE" AND "DECORATION" BY PHILIP MARTINY. NEXT COME TWO REPRESENTING "PAINTING" AND "SCULPTURE" BY HERBERT ADAMS, BELOW WHICH IN TURN ARE TWO TYPIFYING "MUSIC" AND "DRAMA" BY A. A. WEINMAN

O'Connor, Philip Martiny, Herbert Adams, and A. A. Weinman; the finely designed lions' heads are by Ulysses Ricci; the inscription was modeled by James Seudder;

the ornamentation was done by Ricci, Ardolino and Di Lorenzo, and the Brothers Piccirilli; the casting by Gorham & Co. of New York City.



TREES, SEA AND SKY

PAUL MORGAN GUSTIN

PAUL MORGAN GUSTIN

BY MADGE BAILEY

THE DWELLER in mountainous regions has frequently noticed how, as one ascends elevations, the snow-capped peaks on the skyline appear to draw nearer and assume greater heights; yet as one descends towards the valley they seem to shrink further into their distant seclusion of purple shadows and foreboding forests.

Singularly the same visual phenomenon exerts its influence upon the horizon of the landscape artist. For he who would paint mountain scenery must himself rise towards their inspirational heights. He must view them sympathetically, with keenness of perception and singleness of mind and purpose. In short, it takes more than artistic cleverness to win the friendship of cloud-haloced summits.

Fortunately in Paul Morgan Gustin the Pacific Northwest has found the right artist to interpret the Cascade and Olympic mountains. He is a poet-painter with the forceful technique of a master. Of gentle,

sincere and earnest nature, he paints with that dignity of restraint and elimination of the obvious that suggests the understanding and vision of the temple builders of old Athens. None has yet excelled his painted Odyssey of the wanderings of the storm spirit battling about Mount Rainier, the "mountain that was god"—according to Indian legend—a single peak near Tacoma, Washington, which for its soul-inspiring beauty and awesome grandeur still remains god to the thousands who annually ascend its forest-tangle slopes as far as Paradise Park at the edge of the snowline. He has succeeded in capturing the wild soul of that mountain wilderness and imprisoning it within the heart of his canvases that vibrate with the living, swirling mists, the palpitating sunbeams drifting through seas of mauve cloud billows.

Mr. Gustin can paint the mountains, because he has known their moods since childhood. He was born at Fort Vancouver,



MADRONAS ON NELSON ISLAND

PAUL MORGAN GUSTIN



NOOTKA VILLAGE

PAUL MORGAN GUSTIN



MOUNT OLYMPUS

PAUL MORGAN GUSTIN

Washington, the son of an army officer. His earliest recollections are of the wide Columbia flowing to the western sea and of the snow peak, Mount Hood, lifting its benevolent head over miles of unbroken forest.

Although Mr. Gustin passed his student days in Denver and eastern cities, with frequent trips to different parts of the United States, he is to a large extent self-trained in art. With nature as his tutor, he has developed a strength of individual interpretation of the scenery of his native state that has been to the advantage of his work. In the words of Giovanni Segantini, the great Italian landscape painter, "academic instruction is useless for those born with a soul for art." Thus Mr. Gustin has had nothing to unlearn in following the guidance of his own taste in shaping his career. He has always been an untrammelled worker, aiming to express his own conception of nature truthfully. His work has a feeling of being very much alive, since he

does not paint from formula, but following the best practice of today, tries to make each picture an original creation.

One sees in the work of this young artist the evidence of sincerity which makes him turn always to Nature in order to acquire that intimate knowledge which is the source of all good art. His landscapes are rich in color. His fine regard for the power of composition leaves an impression of repose, of grandeur, of stillness, of the freedom of the west. He is as skillful a painter of moods of the ocean and forests as of his beloved mountains; and he spends every summer on a boating and camping pilgrimage into the wild northern part of British Columbia, where he becomes intimately acquainted with the fiords upon whose verdant banks nestle Indian villages or where fringes of coppery Madrona trees cast their reflections in deep-green waters; and in wanderings through the dense timbered districts he studies the capricious light effects in age-old groves



OUTPOST TREES: THE TATTOOSH MOUNTAINS

PAUL MORGAN GUSTIN

where the sunshine enters timidly at mid-day and only the tops of the evergreen giants are gilded at sunset.

Mr. Gustin is known on the Pacific Coast as the master painter of "The Mountain that was God," so likewise he is recognized as the master painter of the primeval forests of the Oregon country. With the same reverence with which he has approached the spirit of the mountains, he has followed an unblazed trail that leads to the heart of the mighty druids of the evergreen glades. He has heard the deep-toned reverberation of the organ of the winds sounding forth a continual "Gloria in Excelsis" through the Gothic pillared aisles of Nature's cathedrals where the starlit skies freeseoing the green-arched domes are of the deepest blue. He has paraphrased these triumphal chants into tones of mauve, misty green, and softest grays for his forest pictures, which are as full of music as they are of vibrating color and dusky sunlight. Gustin's love for trees took him a number of years ago to

New England, where he painted his brilliant canvas, "Glory of the Eastern Autumn," which has since familiarized the West with the beauty of the stately elm trees in September. Again, in his "Outpost Trees" he has shown a keen sympathy for the hemlocks and cedars which fight the battle of life on the wind-swept mountain tops.

His pictures have fine perspective, producing the sensation of limitless distances through the mountain valleys and moss-floored forests. One feels that one can actually enter one of his canvases and lose oneself in the haze of the purple distances. This is particularly felt in his recent painting of the regions above the clouds, "Mount Olympus," a magnificent version of the peak in the heart of the Olympic Mountains enveloped in mists above its green valleys and snowfields, which was painted at an elevation of 5,000 feet. As Gustin has explained, he loves to work out these subtle color schemes expressive of the strange charm and mystery of this far-away land,

as in "Paradise River," where gray-green cedars are seen against the odd emerald sheen of a glacier stream, while the snow patches are iridescent, violet and rose by contrast. This elusive effect of the mist so delicately caught by this artist in paint, however, unfortunately eluded reproduction. In "Trees, Sea and Sky," the swinging line of clouds combines with the procession of wind-bent trees on Whidbey Island in suggesting the freedom of the big places.

Although he has shown his work in many of the large exhibitions of the country and has a number of patrons in the East, he is better known upon the Pacific Coast, where he is recognized as one of the leading landscape artists of the Northwest. In the city of Seattle, where his present studio is located, he exerts a strong artistic influence in the community. For many years he has served as an officer of the Seattle Fine Arts Society. He is devoted to the natural beauty of his

native state and is anxious to see it become an inspiring force in the world of art. Of this call of the beauty of the Pacific Coast he has said:

"The far northwest section of the United States is a beautiful and inspiring region, peculiarly endowed by nature with the possibilities of a great landscape school—one in which the solemn dignity of the wilderness will rule. There is a ruggedness that is refreshing and which contrasts strikingly with the more gracious landscape of the eastern states."

The dark, shadowy coves of the rocky islands, the great silent forests, the mighty snowclad peaks that rise among the clouds rolling in from the Pacific—these are the inspiration for an American artist who, through their truthful portrayal, will help to hold for this nation its world-wide renown as being the home of the modern landscape painters.

ART CRITICISM—A REPLY TO MR. DOWNES

BY STEPHEN C. PEPPER

Philosophy Department, University of California, Berkeley, California

IN AN article in the January number of the *American Magazine of Art* entitled "Art Criticism," Mr. William H. Downes referred at some length to an article of mine entitled "The Place of the Critic" that appeared in the *University of California Chronicle*. I feel that he misinterpreted the position I sketched in my article and consequently wish to justify myself by explaining exactly what I did mean. I have the less compunction in doing so because the issue involved is not merely one of personal misunderstanding between him and me but that of the very nature of art criticism.

I stated in my article that the basis of sound criticism could ultimately be found only in an established science of aesthetics; that when such a science should be developed, the relation of criticism to aesthetics would be the same as that of education to psychology, engineering to physics, medicine to physiology; and that then "critics would learn the principles of art from aesthetics,

would apply these principles to the particular works of art upon which judgment was desired, and would publish the results for the benefit of the public. Under these conditions the judgment of a critic would be of exactly the same order as a doctor's diagnosis of a case."

After quoting the above passage, Mr. Downes writes as follows: "Setting aside Mr. Pepper's touching naïveté in respect to the infallibility of a doctor's diagnosis, my own feeling is that you can no more have an exact science of aesthetics than you can have an exact science of religion. The idea that taste can be reduced to a system as logical and as inflexible as a multiplication table is fantastic."

Now, the extraordinary thing about this passage is that, setting aside the first five or six words, which modesty forbids me to discuss, I am in hearty agreement with all that Mr. Downes says. I feel as he does that an *exact* science of aesthetics is impossible, and that the "idea that taste can be

reduced to a system as logical and as inflexible as a multiplication table is fantastic." But I certainly also believe that an *established inductive* science of aesthetics is possible, and that laws and regularities of taste having a high degree of *probability* can be discovered from which valid predictions can be made. The crux of the issue is that it is not a mathematical science but a natural science that I think aesthetics will turn out to be. And, to be quite explicit, I think it will be a branch of psychology just as technically economics now is.

The difference between a mathematical and a natural science is very great. A mathematical science like geometry or trigonometry is deductive, exact, certain, and, as Mr. Downes says, "inflexible." It is a hard and fast logical system starting from a few elementary, axiomatic principles and proceeding to complex details by a regular deductive process. In all ages there have been men who have had this ideal for a science of aesthetics. Mr. Hambridge is the outstanding example of such men today.

Now, on the other hand, a natural science is inductive. It proceeds by a process of generalization from the complex to the simple. Its simple, general principles are not the first things to be obtained but the last, and depend not on an intuition of perfection but on observation and experiment. Sciences of this sort are physics, chemistry, botany, physiology, economics, psychology. They are not exact sciences in the sense that geometry is. By their very nature they are not "infallible." Yet they are very useful and have become well established. It does not seem to me extravagant to hope and to believe that a science of beauty might be one of these, as we already have among them a science of wealth and a science of mind. And such a science would not be "infallible" any more than one of these is. Yet it would prove highly useful, because it would contain principles of great probability. And a critic who knew these principles could give highly probable judgments about the value of a work of art, just as a doctor can give highly probable judgments about the nature of an illness and the means for its cure.

In short, Mr. Downes misunderstood me because he thought I only half meant what

I said, while as a matter of fact I wholly meant it. I chose the doctor as an analogy for the future critic precisely because his judgments are not "infallible," but only highly probable.

Whether this explanation will bring Mr. Downes into agreement with me, I very much doubt. There are many people who feel that a science of art is impossible whether we think of it as a kind of geometry or a kind of psychology. Mr. Downes may be one of these. An able critic such as he is might well be. For a mature critic passes judgment on a work of art not by a process of reasoning but by a sort of acquired instinct (as, by the way, the great diagnosticians do also). He comes to think of taste, therefore, as something intuited, God-given, free, not to be described or explained. He may be right, but I have a strong suspicion he is wrong. A professional golfer hits the ball also by a sort of acquired instinct. But no one believes the stroke is not analyzable into a succession of delicate muscle tensions and accurate coordinations of eye and hand. I believe the mature critic's judgment of a work of art is not so very different. He has become trained to that judgment by years of criticism just as the golfer has become trained to that stroke by years of golf. There is, of course, for each a natural aptitude, but that also is analyzable. Yet both the golfer and the critic, when they happen to forget their history and heredity, may easily be surprised at their achievement. The golfer sees his ball fly to the green, the critic sees the unpopular young painter whom he championed rise to fame—and each thinks a miracle, inexplicable!

The Metropolitan Museum of Art will hold a Memorial Exhibition of the work of Abbott H. Thayer, March 20 to April 30. This will be a fitting tribute to one whose paintings, it has been truly said, are noteworthy for classic dignity and largeness of vision. A painting by Mr. Thayer, a half-draped figure, was recently purchased by an American collector from the Thayer estate for \$40,000. This painting, it is understood, will be included in the Memorial Exhibition together with better known canvases lent by other public spirited collectors and art museums.



PORTRAIT BY VIOLET OAKLEY

OF

HENRY HOWARD HOUSTON WOODWARD

OF THE LAFAYETTE ESCADRILLE; WINNER OF THE CROIX DE GUERRE WITH PALM
KILLED IN FRANCE 1918



CASCADE MOUNTAIN FROM SULPHUR TRAIL, BANFF

THE COLOR OF THE CANADIAN WEST

BY JAMES COLLEY

WHAT is the color of the Canadian Prairies? "White," think some, who once read a poem called "The Lady of the Snows" but have never made her acquaintance. "Brownish-yellow," says the tourist who once made a flying railway journey across the western plains in the heat of August. Each of these is a delusion. It is true that in the depth of winter the ground is covered with snow; it is also true that in the late summer and autumn the grass dries a yellow-brown—dries, but not decays, for the prairie grass turns to hay as it stands, and keeps its store of richness to nourish the horses and cattle that roam over it in winter.

Take the whole year round, however, and what is the color, or what are the colors, that make up the picture displayed before the eyes of the people who live here from

January to December? As I write, I sit beside my farm-house door on a sunny day in June; and the words that rise in my mind are: "In verdure clad."

"The Emerald Isle of the Western World" is the title held by that gem of Eastern Canada, Prince Edward Island. But that little province in the sea is no greener now than this great province of Alberta spreading out at my feet. Not a monotone of green, but green of every shade. The natural grass, the pasture where my cattle are munching so happily, and the hay lands awaiting the mower, a vivid emerald. The wide stretch of timothy and alfalfa, so coveted by horse-owners that they are giving nearly twenty dollars a ton for the tail end of last year's crop, a somewhat lighter shade.



VAST OPEN COUNTRY



WIDE MEADOW LANDS

The trees. Is it quite superfluous even now to say that the whole of the "prairie Provinces" are not treeless, but contain actually more woodland than prairie? Practically the whole of this western country, two hundred miles north of the strip along the United States border, consists of a perfect mingling of woods and open glades, well named the "Park Lands." The valley where I sit is one of the finest examples; but "one of the finest" is a shallow phrase after all, for there are hundreds of districts equally beautiful—I could name a dozen within an easy drive of this. Still, I know of none finer than our own. Yesterday I was up on the range of hills that bound our valley on the east, and, looking down on the rich expanse of meadow, and field, and wood, could not recollect having rested my eyes on a scene more grateful to the eye.

The endless variety of colors which we impotently describe by the one word "green" has never impressed itself more forcibly upon me than now in this Albertan vale. Through the tender limpid green of the maple grove on the north side of my house a yellow tincture glows; the sun seems always shining on the maples even when the sky is covered with clouds—and thank Heaven, the rain clouds rarely fail to come when they are wanted here. Across the road a grove of dark spruce trees towers above the crowd of brushy ten-foot, like a squad of tall straight soldiers, surprised to find themselves somehow in the ranks of a pigmy regiment, and very determined to stand their straightest and tallest to emphasize the contrast. From the ethereal maples to the saturnine spruce extends a long range of shades and tints of green. The willows themselves wear many hues, from whitey-green and greenish grey to emerald, thanks partly to their tassels and tufts of blossom. The poplars are more conspicuous, in color as well as height. I confess my ignorance of the different kinds of poplars; but the chief variety here is a handsome upright fellow remarkably like a birch in form, with a tall white stem and a cloud of small round leaves, the greenest of the green.

Along two sides of my garden runs a hedge of acacia—carragana, they call it here—the delicate foliage spangled thick with little yellow flowers. Down at the foot of a southerly slope a purple patch divides the

timothy from the prairie grass. If I were in Scotland I could swear it was a patch of heather. Going down to it, I find the purple resolves itself into a myriad of little cyclamens, each a jewel of a pinkish-mauve blossom hanging from the top of a slim perpendicular stalk. Hiding at the feet of these liliputian aristocrats of the field, and scattered along the open road, are myriads of violets, light purplish blue. They say that there are no daisies here; but a little white flower that stars the earth is uncommonly like a daisy unless you examine it with a critical and microscopic eye. The wild strawberry blossoms are equally thick on the ground, and no less beautiful. Pure white are the round blossom-bunches of a common roadside bush, which I have often seen five or six feet high. The dandelion with its common suns is as common as in England; but the showiest of the many yellow-jackets is a bushy plant about the size of a *calceolaria* raising thick round towers of golden bloom.

The wild dwarf rose, with the stems a foot or two high, flourishes almost everywhere on the prairie and open pasture. There is another flower, somewhat taller, which covers patches of prairie in midsummer with a cloak of glowing red. The roses look well on into the fall—I have seen them here and there as late as October, serenely unconscious of night frosts. The flowers that chiefly adorn the autumn landscape, however, are the goldenrod, the purple Michaelmas daisy, the "pink-wood." Under the sway of such a glorious triumvirate, the country-side is cheerful to the last.

The brilliance of the autumn woods in Eastern Canada is far beyond the power of words to describe, and painters who attempt to show it on canvas away from home are suspected of exaggeration. Canadians, with the thing itself growing before their eyes, know that the very best of these pictures are hopeless attempts to describe the indescribable, to paint the unpaintable. The most gorgeous colors ever flung on canvas fall short of the reality. A maple tree in autumn takes half the rainbow for its robe. It seems to burn with limpid flames of yellow, orange, pink, and crimson; a fire without smoke. The burning bush which was not consumed, with its Maker in the midst, must surely have looked like this. The maple's



GENTLY SLOPING HILLS

varied hues are borrowed by many of its neighbors, one by this tree, another by that, though none dares to rival it by combining them all. The sumach and wild cherry are blood red, the poplar is a mass of yellow gold, the conifers enhance the glory of all the rest by their dark unchanging green. Here in the west the red is rarely seen, but the golden poplar and the somber spruce form a contrast only less magnificent.

The birds add many a brilliant touch to the scene—the gold of the oriole, the blue of the kingfisher and woodpecker, the robin's crimson breast, the black bird's epaulettes of yellow or red. The very insects play their part—the butterflies yellow and bronze, the ladybird, its red coat crossed by spots or bands of black, the dragon-fly, a flash of electric blue, the firefly illuminating the night with sparks that glow and vanish, and glow and vanish again.

The earth and rocks are not to be debarred their share. Among the Rocky Mountains and the Selkirks of Southern British Columbia are the most hauntingly beautiful of all the splendid panoramas of nature I have

seen in Europe, Asia, or America. The very body and bones of nature clothe themselves in orange or purple, as well as brown or black, rising to the grey and white of the fantastic peaks and everlasting snows, which turn to rosy pink in the glow of the rising or the setting sun. I have been astonished by atmospheric effects of light and shade even in prosaic Southern Saskatchewan—a weird portentous purple mist filling a dry valley in the so-called bad lands. In that same desolate region, happily limited in extent, I have several times been charmed by lakelets (our vulgar name for them is sloughs) set jewel-like in a double rim of red and white—a crimson weed and an alkali crust on the mud.

And, over all, the architecture of the sky. Over the treeless plain, over the field and woodland of East and West alike—the dome of azure blue, the fleet of snowy clouds, which turn to mountain masses in the West as the short night comes on, and form the lower edge of sunset pictures, red and gold, splendid as any ever seen in the old familiar homes from which our people come.

THE FEDERATION'S TRAVELING EXHIBITIONS

A summary was drawn up in January of the traveling exhibitions for this season and the season of 1920-21, from which it appears that two more exhibitions are on circuit this year than last, the number this year being 52; that whereas last year 215 engagements were made and exhibits shown in 117 cities, this year, which is but partly passed, shows 232 engagements and 133 cities exhibiting. The states in which the greatest number of exhibition points are noted are: Ohio, 12; New York, 11; Illinois, 10; Kansas, 8; and Michigan, 8. The exhibitions having the greatest number of bookings are War Portraits, 11; Oil Paintings from the Metropolitan Museum, 9; Art Work from the Schools of Pratt Institute and the Rhode Island School of Design, 8; Textile Designs, 9; and Photographs of Cathedrals, 9. For the other exhibitions the number of bookings range from four to seven each. Places taking more than four exhibitions are Emporia, Kans., 10; Montgomery, Ala., 9; Memphis, Tenn., 9; Grand Forks, N. D., 8; Detroit, Mich., 7; Savannah, Ga., 6; Louisville, Ky., 6; St. Louis, Mo., 6; Oxford, Ohio, 6; Indianapolis, Ind., 5; Rochester, N. Y., 5. Exhibitions are being sent to art museums, libraries, state normal schools, state universities, high schools, art associations, colleges and state fairs.

An exhibition consisting of copies by the late Carroll Beckwith of paintings by the old masters in European galleries has lately been shown in Shreveport, La. For weeks before this exhibition arrived the art teachers in the public schools had prepared the children for it, and all the school children of Cado Parish visited the exhibition—some many times. The people generally were urged to study the pictures, and one discovering an error in a descriptive label naïvely said: "We were made to study; did we study too far?"

In conjunction with the exhibition of water colors selected from the recent joint exhibition of the American Water Color

Society and the New York Color Club by the American Federation of Arts, a collection of paintings of Bruges and Lake Como by Charles Warren Eaton was shown during February in Louisville, Ky., under the auspices of the Louisville Art Association.

On a week's notice, through the cooperation of the director of the Corcoran Gallery of Art, and the artists, the American Federation of Arts assembled in January a collection of 32 paintings from the Corcoran Gallery's Biennial Exhibition for an exhibition in Tampa, under the auspices of the lately incorporated Tampa Art Museum. The collection comprised figure paintings, landscapes, still-life subjects and marines, and illustrated admirably the variety of styles as well as the high standard of contemporary American painting.

The exhibition of prints for schoolroom and library decoration assembled by the American Federation of Arts last fall after being shown at the Sage Foundation Building was sent to Downers Grove, Ill. (a suburb of Chicago), where it was shown under the auspices of the Downers Grove Elementary School. Twenty-four prints were sold.

Sales have been made from the Children's Exhibition circulated by the American Federation of Arts, at each place where the exhibition has been shown this season. This collection comprises not only paintings, but prints, books, toys and other examples of handicraft, and has proved most popular.

A little bronze by Caroline Peddle Ball, entitled "The Bashful Boy," included in the exhibition of portraits of children lately shown at the Telfair Academy, Savannah, Ga., proved so alluring that a Sunday afternoon visitor must have carried it off in his pocket. Real appreciation is sometimes said to be measured by covetous desire for possession. It is well, however, that it is not carried to this extent. Fortunately for the artist and the museum, the little bronze was insured.

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WHY SUPPORT ART?

One of the greatest discouragements that those actively interested in the development of art have to face is the ignorance or the indifference of the supposedly well informed. The man or woman who is without tradition and has had little or no contact with art or the refinements of life naturally does not understand, but often it is from these people that the quickest response comes. On the other hand, the large majority of those who are well to do and who are surrounded with works of art seem little to appreciate the importance of supporting art institutions and spreading the knowledge of art among the people. To them art represents merely luxury and is unrelated to every-day life, ideals of citizenship, national development. To such it is difficult to make manifest its real significance, its vital importance, its real value.

Under the heading, "The Museum and the Public," Mr. Morris Gray, president of the Museum of Fine Arts, Boston, in his recent annual report gave the following clear and explicit explanation for the reasonable support of art today.

"Modern education is largely scientific or commercial. It is vocational for the physical and material well-being of the public and of the individual. It is utilitarian as distinct from spiritual. This is the education of the great technical schools and often of the great colleges of the country, and to a large extent of the preparatory schools. It is an education of exceeding value. Yet to my mind it concerns itself little with the greatest element in the makeup of man, the spirit; the greatest, for when in the welfare of the world has not the spirit been greater than the body? It lays little stress on the education of the spirit to the happiness that underlies all religions, variant as their creeds may be; or that underlies all art that expresses the great spirit of man—whether the art be that of poetry, music, architecture, sculpture, or painting. The essential thing in life is certainly not to be found in the pleasures that money can buy. Rather is it to be found in the happiness, the serenity that the spirit only can give.

"Others have in their charge the education of the religious spirit, vastly different and vastly greater than the education of a given creed. Others have in their charge the development of the spirit which finds its highest expression in great poetry, music, or architecture. But it is the privilege of museums of fine art to develop the spirit which finds its highest expression in that painting and sculpture which express in the great way the great ideals of man. The value of art lies not in the knowledge of prices, of schools, of history or of technique. These may add an intellectual interest, or they may, indeed, detract through a diversion to things of relatively little importance. The value of art lies in the appreciation of beauty that brings happiness and exaltation to the heart of man.

"It is the development in man of the love of the beauty of life rather than the love of the particular manifestation of beauty that is the great thing; for if he has not love of beauty in himself he will not know it in others, he will for all time be blind. And those who bring beauty to the heart of man shall yet stand the peer of those who bring knowledge to his mind, for, as Plato says, 'Beauty is the splendor of truth.'

"The education of the spirit to this happiness and exaltation has a larger interest than the individual one, for it holds within its possibility the development that will ultimately bring to pass a work of art that embodies the great ideals of America, that gives happiness and exaltation to ages unborn, that lives in the hearts of men when the utilitarian objects of today are in many instances things of the forgotten past. Art is the greatest of all histories; for it is the history, not of material things, but of the spirit of man. The spirit of Greece lives, not by the battle of Salamis, where Xerxes fought and fled, crucial as that victory was. It lives by the song of Sappho, by the drama of Æschylus. It lives by the Parthenon, or by some sculptured head that gives as naught else does the loveliness of girlhood or the serenity of a god. Greece is perhaps the greatest instance. Yet it is only an instance. Will England die while the plays of Shakespeare live? Will France while its towering cathedrals embody the religious aspiration of their day? Will Italy die so long even as the paintings of the Madonna and Child by Botticelli and the early Italian artists express to an understanding world the intimate, personal, beautiful faith that lived when men thought that the stars shone but to light their pathway in the night?"

"But America—what has America expressed? I mean not the expression of the ideals of an individual; I mean the expression of the ideals of a people. Architecture has perhaps come the nearest, for it has expressed—and often beautifully expressed—in the skyscraper the great material prosperity of the country. But is America content to live throughout the centuries by an art that embodies merely material prosperity? Is it content that a delver in the coming sands of time should look upon some broken, twisted skyscraper and say: "These people knew the early use of steel!" And yet where has America expressed in the great way the vision, the spiritual ideals of this country—the liberty of man?"

"It is especially the opportunity and the privilege of museums of fine art to awaken the love of beauty so that the eyes shall see and the heart shall feel. And out of that awakening perhaps the master will be born who shall embody in imperishable

art the vision of a great nation. So that ages yet to come shall stand breathless before its inspiration. Today men are wont to say that the nation should turn its back on the war and face the dawn of a great commercial prosperity. They are wrong, for the nation that forgets the spiritual ideals of the last few years and seeks only material prosperity faces not the dawn, but the night. It is not commercial prosperity; it is spiritual ideals that await the coming of the master."

NOTES

The Phillips Memorial Art Gallery lately established in Washington, D. C., by Mrs. Duncan C. Phillips and her son, Duncan Phillips, the well-known art writer and collector, as a memorial to the latter's father and brother, was opened to the public the first of February and may be visited on Tuesday, Thursday and Saturday afternoons from now until the first of June.

Eventually this art gallery is to have a sumptuous home—a building especially designed and erected for its purpose in the midst of comparatively spacious grounds, but at present it is housed in a small, though well lighted and appointed gallery, lately constructed adjacent to the Phillips' residence at 21st and Q Streets. Obviously only a portion of the Phillips' collection can be on view at any one time, but the plan of the founders is never to show all of their treasures simultaneously, arranging instead the collection in units which may be frequently changed. Thus the wall will never be overcrowded and the effect will invariably be the best obtainable. Mr. Phillips has built his gallery scheme on the theory of related values. His purpose is to emphasize the merit and significance of modern American art by showing it in conjunction with contemporary foreign art and the art of the past. He is extremely catholic in his taste and finds virtue in all schools.

The collection now on view comprises, for example, an exquisitely subtle snow picture by Twachtman and an extremely robust realistic group portrait of a blacksmith and his wife and daughter by Gari Melehers; an interior with figure by Thomas

W. Dewing and a boldly rendered portrait by Augustus Vincent Tack. Robert Spencer's well-known painting, "The Auctioneer," is seen beside a beautiful painting of Marshal Neil Roses by J. Alden Weir. George Inness is seen in company with David Cox, Whistler and Lawson. Ménard and Davies hobnob. The collection comprises not one but numerous works by such well-known American painters as Theodore Robinson, J. Alden Weir, Ernest Lawson, George B. Luks, Robert Spencer, Walter Griffin, Jerome Myers, Maurice Prendergast, and Childe Hassam. It also includes, however, representative examples by Puvis de Chavannes, Fantin-Latour, Monticelli, Courbet, Dupré, Chardin, Vollon, Sisley, Pissarro, Monet and Le Sidaner, to name but a few.

The opening of such a gallery is an event of importance not only to Washington but to all lovers of art. The direction of this gallery is in the hands of a board of trustees, fortified by a Committee on Plan and Scope composed of artists and experts. Among the former are Gifford Beal, Paul Dougherty, Robert Spencer, Augustus Vincent Tack, Mahonri Young, William Mitchell Kendall, and Charles D. Lay.

The Museum of Fine Arts, BOSTON, has recently issued its annual report covering the year 1921. This records an attendance during the year of over 319,000, a decided increase over the year preceding. To an extent this increase is attributable to two causes: First, a generous contribution of \$3,000 by an anonymous donor which brought to the museum nearly 5,000 school children during the summer of 1921; second, the unveiling of the Sargent decorations on October 20 which awakened additional interest. Because of an increase in the number of annual subscribers and in the amount of annual subscriptions, a smaller deficit is recorded this year than last. This museum receives no assistance from state or city and is therefore dependent for its maintenance and its development entirely on the generosity of citizens.

The list of acquisitions chiefly through gift is long and noteworthy. In the department of painting, attention is attracted by the gift of Mrs. Edwin Farnham Greene of

a painting by Velasquez of the Infanta Maria Theresa, which was originally in the Imperial Gallery at Vienna—a painting of supreme distinction. Other paintings received include examples by Hoppner, Luini, Tintoretto, and Gilbert Stuart. Among the purchases were six water colors by Sargent, a painting of a peasant boy by Mancini, and landscapes by J. Francis Murphy and George Inness. A complete collection of etchings numbering over a thousand by Jacquemart, and several of his drawings were received as a gift from Mr. George Peabody Gardner.

Two free concerts were given in the museum during the past year, one by members of the Boston Symphony Orchestra and the other by the Harvard Glee Club, the cost of which was defrayed by a group of friends of music and the museum.

The museum has continued to interpret its collections by various talks and publications and to instruct in the fine arts generally by its many lectures, its school, its library, and the publications of its staff. The number of persons asking for guidance were 5,989, and in addition 3,153 school pupils were recorded as visiting the museum in classes without asking for doцент assistance. The Sunday talks, the Wednesday conferences and occasional lectures by distinguished scholars have been attended practically to the limit of capacity.

The director, Mr. Arthur Fairbanks, concluding his section of the report, calls attention to the fact that the two great sources from which museums have drawn in the past—private collections and excavations—are being exhausted, and urges the duty of the museum to future generations to upbuild collections today while opportunity still affords.

The Mayor's Committee of BOSTON, Mass., has lately issued a brief illustrated report on the form of a memorial to soldiers, sailors and marines to be erected by the city of Boston. The form chosen is a tower rising from a colonnade to contain a great carillon or chime of bells, and the site selected is an island to be created in the Charles River adjacent to the Harvard Bridge. In recommending the choice of this design the committee

states its belief that a memorial used by the public should not be "a dead thing," but, on the contrary, "a part of the life of the community and an inspiration to the life of the citizens," and that it should in this case "embody the spiritual significance of the part America took in the great war for the defense of the liberty of the world." The tower that is proposed would, it is thought, have "somewhat the same uplifting spiritual dominion over its environment that a cathedral has over the countryside or that a New England church spire has over its village." It will be "the manifestation of a great spiritual aspiration," embodying, if well carried out, "the beauty and inspiration of a great ideal." The estimated cost of the memorial is approximately \$2,000,000. The committee rendering this report is composed of Charles A. Coolidge, chairman; John K. Allen, Frank W. Benson, Ralph Adams Cram, Cyrus E. Dallin, Morris Gray, Charles D. Maginnis, A. A. Shurtleff, R. Clipston Sturgis and C. Howard Walker, five architects, a landscape architect, a painter, sculptor, and two laymen, one of whom is the president of the Boston Museum of Fine Arts.

The Cleveland Museum of Art has begun the year with a material change in the personnel of its staff. J. Arthur MacLean, who has been associated with the museum since its opening as Curator of Oriental Arts, has accepted a call to the Art Institute of Chicago, where, in addition to continuing his special field as Curator of Oriental Arts, he will assume the position of Assistant Director. Mr. MacLean left for Chicago the first of February. Mr. William McC. McKee, who has been Librarian for the past two years and who has also been Associate Curator of Prints, left early in January for Chicago, where he will take over the work of Curator of Prints at the Art Institute. The third of the staff to make a change at this time is Miss Margaret Numson, who has been in charge of the Membership Department since the opening of the museum and who has also edited the monthly Bulletin. She has retired to take up work elsewhere and is succeeded

by I. T. Frary, who has been for the past year publicity secretary and who will hereafter handle both departments.

The past year has been a successful one with the museum, the general attendance and attendance at lectures and other activities having been in excess of any preceding year, and although the work will suffer from the loss of these three efficient members of the staff, it is anticipated that the coming year will show continued progress.

The Department of Musical Arts has become an important factor of the museum work under the direction of Thomas Whitney Surette and his resident associate, Douglas S. Moore, who is giving full time to this work. Completion of the large organ which is being installed has been delayed somewhat, but it is expected that it will be finished and formally dedicated before spring.

The educational work under the direction of Rossiter Howard is showing steady growth, and the cooperation with the public schools is especially gratifying. The special gallery exhibitions held during the past year have been uniformly interesting and have attracted general attention.

I. T. F.

The Layton School of Art, Milwaukee, Wis., has been well represented in exhibitions recently through several of its instructors.

Gerrit V. Sinclair, instructor of life drawing, held an exhibition at the Edwards Place Gallery of the Springfield Illinois Art Association during January. In February, Dudley Crafts Watson, instructor of water color, and Mr. Sinclair had a joint exhibition in Rockford, Ill. Mr. Sinclair's tonal nocturnes are a beautiful foil for Mr. Watson's flowers and landscapes, full of sparkle and color. Mr. Watson was represented by five colorful canvases in the recent exhibit of flower pictures at the Chicago Art Institute.

Boris Lovett-Lorski, instructor in sculpture, had a one-man exhibition at the Milwaukee Art Institute during December. He is a young Russian of great promise and is even now doing masterful things. He recently came to this country and established

his studio in Milwaukee, at the same time accepting an instructorship in the Layton Art School.

THE ART INSTITUTE OF CHICAGO In 1921 the Art Institute of Chicago surpassed all former great records of attendance by over 50,000. The number of visitors to the museum during the twelve months totaled 1,071,422, exceeding the record of 1918, the best year previous to 1921, by 52,552, and an increase of 68,825 over last year's attendance. This attendance is, without doubt, very far in excess of that registered by any other art museum of the entire country. The daily attendance of students at the Art School for the year totaled 153,742, which, added to the museum registration, gives a grand total of 1,224,894.

The school of the institute is the largest in the world. It draws students from every section of the union and from many foreign countries. The Federal Vocational Board, or U. S. Veteran's Bureau, as it is now called, is now sending nearly 100 veterans of the late war to the school at the expense of the Government.

In this connection the management of the school has lately called attention to the need of many of the students who, without sufficient means, are struggling for a foothold in the world of art. According to statistics compiled at the school of the Art Institute, nearly one-half the girl students and fully three-fourths of the boys are working their way through school. Many of them are willing to do any kind of work in order to help pay their expenses, but failing to secure it they will go without the proper amount of food. Ambition of this sort is almost sure to bring success, but meanwhile the health of the student is often undermined.

The difficulties of the young artist are realized by many people. At least one cafeteria in the loop has the credit of employing fifty art students as waiters. Apparently they do the work very well. Their artistic temperaments have never, to anyone's knowledge, caused them to pour hot soup on a refractory customer or to decorate the table tops with catsup. Many of the girls are ushers in loop theaters. But there are still many who cannot find employment.

An effort to give to blind children an

opportunity to enjoy and appreciate the beauty that they cannot see is being made by the Museum Instruction Department at the Art Institute. Stories, descriptions and small illustrative objects that the children can hold in their hands are of great help in this work. Sculpture can be readily appreciated by the blind, as is proved by the case of a small boy in a class of blind children who came across a well-known bust by Houdin. "Oh!" he exclaimed joyously, running his fingers over the features, "it's George Washington."

Besides having many classes from the Chicago public schools, the Museum Instruction Department has also formed a private class for children. This class will meet on Saturday afternoons for twelve weeks to study the Art Institute collections. Next month a class for teachers will be inaugurated which will give instruction in methods of teaching.

At the request of the Public School Art Society, the CHICAGO PUBLIC SCHOOL ART SOCIETY Illinois Chapter of the American Institute of Architects has undertaken the preparation of cabinets showing the historical development of their art and representations of the finest type of modern buildings of various kinds, to be circulated in the Public Schools of Chicago. The Chicago Public School Art Society has 19 industrial art cabinets, each containing examples of handwork beautiful in design, color and texture, which it now circulates, six in high schools, the others in grade schools. "The value of the industrial art cabinets in the high schools is two-fold," says Miss Elizabeth W. Robertson, of the Art Department of the Harrison Technical High School; "in the first place, articles exhibited in the cabinets are practical, and in the second place they are inspirational. They are practical because they offer examples of fine technique, beautiful design and interesting color. This alone makes them worth while in our high schools, where, except in very few instances, there is no real first hand contact with articles at once useful and artistic. In some homes of the foreign born there is beautiful old country handwork, but little that the young people themselves care to use."

The Art Institute of Chicago has lent the society a number of oil paintings for use in the schools. Fifteen are grouped in one collection, while the others have gone out in small groups of two, three or four, into neighborhoods where oil painting is seldom seen. Mr. and Mrs. Charles L. Hutchinson recently gave to the society a bronze head of Plato and a reproduction of one of the della Robbia bambino medallions.

Grand Rapids, Mich., is to have an art museum. Mrs. Emily J. Clark donated \$50,000 to supplement an equal amount raised by popular subscription. A piece of property at Fulton Street, east, opposite the Masonic Temple, has been purchased by the Grand Rapids Art Association. The house thereon, which is of a Colonial type of architecture, will not be removed, but a fireproof gallery of steel and concrete will be built in the rear and made accessible by a covered passage way. The new building will contain not only galleries for permanent and special exhibitions, but, in the basement, a children's room. The house will be used for administrative offices, committee rooms and residence for the director.

Until the new building is completed the Art Association will continue to occupy its present gallery in the Monument Square Building, where exhibitions will be held each month. The February exhibition consisted of a collection of Water Colors by Felicie Waldo Howell, circulated by the American Federation of Arts.

The Wichita Art Association, in its *Museum News* issued in February, gives the following summary of its accomplishments during the first year of its existence:

"Wichita Art Association is one year old and has a membership of 225 who are pulling together for a better appreciation of art in Wichita.

"Has given two lectures by men of national reputation in art circles.

"Has been elected to membership in the American Federation of Arts, the national art organization.

"Has accumulated the beginning of a

permanent collection of paintings, etchings and prints, valued at approximately \$5,000.

"Has been recognized as the leader in art development in this territory and has assisted Topeka, Emporia, Hutchinson and Oklahoma University to secure exhibits of paintings by recognized artists.

"Has held six exhibitions of paintings by the best artists in this country. Each exhibition has shown an increased attendance and a growing appreciation.

"Has by its work merited the attention of such publications as *AMERICAN MAGAZINE OF ART*, *Chicago News*, *New York World*, much of which is due to the splendid support of the local press.

"With this beginning we must not take a backward step—now, all together for our second year."

Good for the Wichita Art Association!

In this same little four-page leaflet, notice is given of an exhibition of paintings by Gerrit A. Beneker which was held under the auspices of the association in the City Library, February 5 to 13, and the brief address by Mr. Robert W. de Forest on "The Value of the Art Museum to the People" was republished under the title "Shall Art Exist for the Privileged Few or for All People?"

The annual meeting of the METROPOLITAN trustees of the Metropolitan Museum of Art was held at the museum in January.

It was reported at that time that 2,323 new members had been added during the year, making the membership of the museum now upwards of 10,000. The administrative cost of the museum during the year was \$764,872.97 and the deficit something over \$200,000. While rich in money to make purchases, this museum is poor in income with which to support its many activities. Grateful acknowledgment was made of a gift of a million dollars by Mrs. Stephen V. Harkness, and announcement was made of a splendid gift of paintings and other objects of art by an anonymous donor. Included in this gift were nine paintings by Mary Cassatt, three landscapes by Courbet, two Beauvais tapestries of first importance and sculptures by Donatello and della Robbia. The museum during the year acquired 6,698



MEMORIAL TABLET, ST. MARK'S CHURCH, DENVER, COLO., BY ALBERT BYRON OLSON

objects by purchase, and through all sources its accessions amounted to over 11,000. The attendance at the museum during the past year was the largest in its history, amounting to 1,073,905. In the industrial art exhibition, comprising solely works which were inspired by exhibits in the museum, there were this year 500 objects from more than a half hundred firms and individuals. Mr. George D. Pratt and Payne Whitney were elected members of the Board of Trustees.

The Church Art Commission of Colorado and the Church Art Committee of St. Mark's Church, Denver, accepted some time ago a design for a memorial tablet for the former rector of St. Mark's, Dr. Houghton. This tablet has just been placed and is interesting artists and laymen alike. The artist who has planned and executed it is Albert Byron Olson, of Denver. He was born in Colorado, educated in Denver, and received his art education at the Pennsylvania Academy of the Fine Arts, Philadelphia, winning honors. He spent some time abroad. He is becoming known through his work, which is being widely appreciated.

Denver has acquired one of his decorative paintings for the permanent collection, and his next work is to be two decorations for Denver's newest Branch Public Library.

The idea for the memorial is unusual in its beauty and purpose. It is a flower tablet, a place being given where a card is inserted to show in whose memory the flowers on the altar, for each particular day, are given. Both the idea and the executed design are singularly appropriate to the saintly man in whose memory it is given; his love for little children, for flowers, and for color and beauty were well known throughout the city. In form it is a tryptich, set into the stone wall of the Baptistry, in a recess which is specially lighted. The panels are of wood, with solid gold backgrounds. The inscription is in the central panel, and the two side panels are decorated with child angels bearing tall lilies. There is in it all a purity and charm of line, a delightful quality, and finely wrought gold work. Its well-balanced pattern, the exquisite gradations and sequences of color, of turquoise, of emerald, of rich whites and rose, with touches of violet and vermillion, its reverence of feeling, all mark it as a work of inspiration.

E. S.

A new Art Association has lately been formed in London, The Faculty of Arts, Inc. The objects, as set forth in its initial announcement, are to create a feeling of solidarity through fellowship and united effort, to give to the arts the same coordination, power and influence as already possessed by the organized professions, and to secure representation in Parliament for intellectual and artistic labor. This is to be done regionally, nationally, and then internationally. The first step toward the last has already been taken in affiliation with the Union des Associations Internationales, of the Palais Mondial, Brussels, which is represented by a special delegate, M. Lafontaine, of the Councils of the League of Nations. In short, the faculty aims to be a union for the coordination of the art world. It is primarily a professional organization, membership being open only to professional artists, craftsmen and designers. It will maintain permanent exhibitions and circulate temporary exhibitions, institute competitions, award prizes, give diplomas, undertake the sale of members' works, conduct a bureau of commercial art, assemble and maintain a reference and lending library. The secretary, Mr. G. P. Catchpole, has courteously suggested the possibility of taking chapter membership in the American Federation of Arts or in other manner coordinating the work of the two organizations.

The Annual Exhibition of works of artists of Chicago and vicinity opened in the Art Institute of Chicago on January 26, as did also the Twelfth Annual Exhibition of Etchings under the management of the Chicago Society of Etchers. The invitation to the opening reception was issued in the name of the Art Institute of Chicago, the Municipal Art League and the Artists of Chicago. Accompanying the invitation was a card bearing the following gracious announcement: "The Trustees of the Art Institute of Chicago again are given the pleasure of announcing to the members the Annual Exhibition of Paintings and Sculpture by Artists of Chicago and Vicinity. It is with

no small degree of pride that we have watched the development of this exhibition from its modest beginnings to the attainment of a standard which places it on a par with the most notable exhibitions of our country. Most of the 300 works exhibited are for sale. All have received the endorsement of a competent jury. For permanent investment, for the enrichment of Chicago homes, for the encouragement of our local artists we predict an even greater measure of support than has been given to the successful exhibitions of former years."

ITEMS

The Southern Art Association, which was formed last year, will hold its second annual exhibition at the Brooks Memorial Art Gallery, Memphis, Tenn., from April 15 to May 30, 1922. Florence M. McIntyre, director of the Brooks Memorial Gallery, is the chairman of the Exhibition Committee, and inquiries concerning the exhibition should be addressed to her. The purpose of the Southern Art Association is to promote southern art, to develop talent, to afford advantages to southern artists by collections and exhibitions of art, and to educate the public in matters pertaining to beauty and art by holding annual exhibitions and a convention.

A remarkable collection of Japanese paintings in the manner of the old school by a distinguished Japanese artist, Shunko Sugiura, was lately shown at the National Museum in Washington, under the auspices of the National Gallery of Art. The collection comprised about forty exhibits, kakemonos and framed pictures, all in accord with the best traditions of oriental art and of a standard comparable to the works of the great Chinese and Japanese masters. The subjects were landscapes, animals, birds and flowers, some in color, the majority in monotint. Mr. Sugiura is more than seventy years of age and is on his way to Paris to present one of his paintings, invited and accepted ten years ago by the French Government for inclusion in its national collection.

At the Washington Arts Club was shown in January a group of landscapes by the late John Leslie Breck of Boston. Mr. Breck studied with Monet and was a friend



GIRLHOOD

KARL A. BUEHR

AWARDED MRS. W. O. THOMPSON \$100 PRIZE FOR COLOR ARRANGEMENT
CHICAGO ARTISTS' TWENTY-SIXTH ANNUAL EXHIBITION. ART INSTITUTE

and neighbor of Twachtman. His works reflect the influence of both Monet and Twachtman, yet have distinct individuality and great charm.

The Pilgrim Play Association, Inc., of Los Angeles, Calif., is offering a prize of \$1,000 for the best poster to advertise the Pilgrim Play, "The Life of Christ," given in Los Angeles each summer. This play, which partakes somewhat of the nature of the Passion Play given in Oberammergau, is presented with much the same religious zeal and lofty purpose under the auspices of a national committee comprising the Episcopal bishops of Los Angeles and

Pennsylvania; George Arliss and Mrs. Otis Skinner, representing the stage; Clayton Hamilton, author and critic; Violet Oakley, the well-known mural painter, and others. The judges of the posters entered in competition for the prize will be J. Nilsen Laurvik, director of the San Francisco Museum of Art; J. Bond, San Francisco; Albert Herter, William Wendt and De Witt Parshall, associate members of the National Academy of Design; Howell C. Brown, Francis McComas and Mrs. Christine Wetherill Stevenson, producer of the play, who was the founder of the Philadelphia Art Alliance. The posters must be in Los Angeles before March 31. The jury will meet April 7.

Additional information can be obtained by addressing the Pilgrim Play Association, Los Angeles, Calif.

The Toledo Art Museum has received as a gift from Mr. Arthur J. Secor, life-long resident of Toledo, a collection of paintings valued, it is said, at a half million dollars. The gift was made with but one condition—that the paintings should be forever housed and cared for by the museum for the education and pleasure of the people of Toledo. Thirty-five paintings, chiefly by representatives of the Dutch and French school, are included in the collection. Of chief importance are "The Shepherd Star," by Jules Breton, "The Quarriers," by Millet; "A Canal in Picardy," by Corot; and "On the River Oise," by Daubigny. Diaz, Rousseau, Troyon, Dupre, Lhermitte, Israels, Mauve and the brothers Maris are all well represented, besides which there are two paintings by George Inness, two by Alexander H. Wyant and one by Ralph Blakelock.

Mr. John W. Beatty, Director of Fine Arts at Carnegie Institute, Pittsburgh, has announced the jury for the Twenty-first International Exhibition of Contemporary Paintings at Carnegie Institute next April and May. It will consist of Mrs. Laura Knight of London, Lucien Simon of Paris, France, Charles H. Woodbury of Boston, and Charles C. Curran of New York, with the Director of Fine Arts as ex-officio member.

Mrs. Knight will be the first woman from abroad to serve on the Carnegie Institute International Jury. She is one of the able painters of England, and her work, as well as that of her husband, Harold Knight, is well known here.

Lucien Simon is one of the most distinguished and thoughtful of the modern French painters and will also be a welcome and honored visitor.

The jury met in London on January 24 and 25 and in Paris on the 27th and 28th; meetings in New York and Pittsburgh are scheduled for March 31 and April 6, respectively. The exhibition will open on April 27 and continue through June 15.

The Fort Worth Art Association has been honored by the gift of three paintings by modern French artists. The presentation

was made by the French Comité de Diffusion de l'Art Francais Moderne dans les Musées des Etats-Unis on the recommendation of Mr. Otto H. Kahn. Fort Worth was the first place to which the American Federation of Arts sent a traveling exhibition, and the Art Association which was formed, as a result of the first exhibition sent, has lately been showing the Twelfth Annual Exhibition assembled and received through the American Federation of Arts. Almost every year the association has made one or more purchases for its permanent collection.

The Society of Arts and Crafts of Detroit has recently instituted competitions for designs for a hand-carved chest and a wrought-iron flower stand. Three prizes were offered for each. For the chest designs, \$50, \$30 and \$20; for the flower stand designs, \$25, \$15 and \$10. The jury of awards consisted of Miss Sarah Hendrie, chairman of the Jury of the Arts and Crafts Society, D. B. Moreing, craftsman, and Prof. Emil Lorch, architect of Ann Arbor University. It is the purpose of the society to have the winning designs executed by local craftsmen and to follow these competitions with others.

The January exhibition in the Gallery of the Arts and Crafts Society comprised intimate sculpture by John Held, Jr., bronzes by A. St. Leger Eberle, and examples of new Pewabic Pottery.

Following the example of the Provincetown Art Association, the Concord Art Association has secured a Colonial house in a central section of the city which it will alter to suit the requirements of the association. The lower rooms, with their fine old paneling and fireplaces, will be as little changed as possible. The second floor, however, will be opened to the roof and converted into a large exhibition hall. When these changes are effected a series of exhibitions will be held throughout the year.

The cover of the January issue of the *Alaskan Churchman* was designed by Eustace P. Ziegler of the Red Dragon, Cordova, Alaska, who is both a missionary of the Protestant Episcopal Church in Alaska and an extremely capable artist. The frontispiece is a reproduction of a painting of Mt. McKinley by Sidney Laurence, an English

artist of distinction now residing in Alaska. Announcement, furthermore, is made on the inside cover within a decorative border, that "Our artists," (meaning those connected with the *Alaskan Churchman*), "are prepared to execute altar pieces of original design, oil paintings, book plates, illuminations and illustrations." Pretty good for farthest North and the frozen wastes of Alaska!

The Rhode Island School of Design has recently made some notable additions to its permanent collection. It has received as a gift from Mrs. Gustav Radeke a painting by Alfred Stevens entitled "At the Pawnbroker's"; and by gift of the trustees of the Ranger Bequest, a still-life painting by Anna S. Fisher entitled "The Orange Bowl." From Mr. Theodore Francis Green it has received a collection of 59 French medals, carefully selected from the large series at the French Mint with the particular needs of the museum and school in mind.

Mr. Frank W. Benson has this year become a member of the faculty of the Rhode Island School of Design, visiting the school once a week and criticising in the Department of Freehand Drawing and Painting.

Charles Warren Eaton has been showing in New York a collection of twenty paintings of Glacier National Park, made during the summer of 1921, and in the Montclair Art Museum, January 26 to February 12. Frederick Ballard Williams exhibited a collection of twenty-one paintings, likewise made during the past summer in California. These portraits of place are exceptionally interesting and go to make known the picturesqueness of our own country.

Ezra Winter, an alumnus of the American Academy in Rome, has been given a commission for the decoration of a large new theater now being erected in Rochester, N. Y., by Mr. Eastman, president of the well-known photographic company. These decorations are being produced in Mr. Winter's studio on the top floor or roof of the Grand Central Depot, New York City.

Mrs. George Foster Peabody (formerly Mrs. Spence Trask) has left her 700-acre

estate "Yaddo," near Saratoga Springs, as a retreat for artists; that is, a temporary home or abiding place where those occupied with the creative arts—painting, sculpture, music, and literature—may find recreation and rest from time to time. The development of the plan and charge of the estate is in the hands of ten directors, among whom may be mentioned George Foster Peabody, Dr. Henry van Dyke, Daniel Chester French, Thomas Mott Osborne, and Dr. John H. Finley.

The gold medal of the Société des Architectes Diplômés par le Gouvernement Français, given through the American group to that institution which should have most distinguished itself in the year in architectural teaching according to Beaux Arts principles, has been awarded for the season 1920-21 to the Carnegie Institute of Technology. Five silver medals have been awarded to individual students for showing the highest standard. The winners of these awards were H. A. Fisher, and A. E. Westover, Jr., "T" Square Club, R. F. Lawson, University of Pennsylvania, R. B. Thomas, Yale University, and B. Dierks, Carnegie Institute of Technology. The committee making the awards consisted of Lloyd Warren, Edwin H. Deney, James Gamble Rogers, William A. Delano, Joseph H. Freeland, and John M. Howells.

In connection with the annual exhibition of paintings and sculpture by members of the National Arts Club, New York, in January, the following prize awards were made: First prize of \$500 to Chester Beach for a work in sculpture entitled "The Surf;" second prize of \$400 to Helen M. Turner for a painting entitled "Morning"; third prize of \$300 for a painting by John F. Folinsbee entitled "The Funeral"; fourth prize of \$200 for a painting by Hayley Lever entitled "Fresh Breeze Moonlight." These prizes were presented at the Member's Annual Dinner held January 11.

Under the auspices of the Buffalo Camera Club an exhibition of Pictorial Photography, representative of pictorial photographers in all parts of the United States, was held during February at the Albright Gallery, Buffalo.

BOOK REVIEWS

THE ART OF DRAWING IN LEAD PENCIL, by Jasper Salwey, Associate of the Royal Institute of British Architects. Charles Scribner's Sons, New York, publishers. Price, \$3.75.

DRAWING FOR ART STUDENTS AND ILLUSTRATORS, by Allen W. Seaby, University College, Reading, England. Charles Scribner's Sons, New York, publishers. Price, \$3.75.

DRAWING, by A. S. Hartrick, R.W.S., with a foreword by George Clausen, R.A. Sir Isaac Pitman & Sons, Ltd., New York, publishers. Price, \$3.50.

DRAWING FROM MEMORY AND MIND PICTURING, by R. Catterson-Smith, M.A. Sir Isaac Pitman & Sons, Ltd., New York, publishers. Price, \$3.00.

These are four excellent little volumes on drawing, which is, after all, the backbone of all art.

The volume by Mr. Salwey is peculiarly attractive, and it makes patent the artistic possibilities of this common medium. The illustrations are by artists of distinction and have been exceedingly well chosen. To students and amateurs the book is most heartily commended.

Mr. Seaby's book is especially adaptable for schoolroom use, but it also will prove very valuable to those who cannot avail themselves of either class work or instruction.

The volumes published by Pitman & Sons are largely made up of illustrations, the one containing a series of reproductions of drawings by the great masters and the other giving models for the guidance of the ambitious student. Their text is, however, illuminating, and both books will be found helpful and instructive.

A BOOK OF OLD EMBROIDERY, A Special Number of the International Studio. The Studio, Ltd., London, Paris and New York, publishers.

Uniform with other special numbers of The Studio, this book is in large part illustration, reproductions of old embroideries and textiles found in the Victoria and Albert Museum and in private collections. Some of the illustrations are in color and others in monotone, and there are articles by A. F. Kendrick, keeper of the Department of Textiles at the Victoria and Albert Museum, Louisa F. Pesel, and E. W. Newberry.

Bulletin—Exhibitions

- PENNSYLVANIA ACADEMY OF THE FINE ARTS.** One hundred seventeenth Annual Exhibition. Feb. 5—Mar. 26, 1922
- BALTIMORE WATER COLOR CLUB.** Peabody Institute Gallery. Twenty-sixth Annual Exhibition. Mar. 8—Apr. 8, 1922
Exhibits received February 27, 1922.
- CHICAGO ARCHITECTURAL EXHIBITION.** The Art Institute of Chicago. Thirty-fifth Annual Exhibition. Mar. 12—Apr. 9, 1922
Last day for receiving exhibits, February 11, 1922.
- THE PRINT MAKERS' SOCIETY OF CALIFORNIA.** Gallery of Fine and Applied Arts, Los Angeles, Calif. Third International Print Makers' Exhibition. Mar. 20—Apr. 17, 1922
Last day for receiving prints, February 28, 1922.
- NATIONAL ACADEMY OF DESIGN.** Fine Arts Galleries, New York. Ninety-seventh Annual Exhibition. Mar. 24—Apr. 23, 1922
Exhibits received March 7 and 8, 1922.
- NEW HAVEN PAINT AND CLAY CLUB.** Yale School of Fine Arts. Twenty-second Annual Exhibition. Apr. 4—Apr. 23, 1922
Last day for receiving exhibits, March 25, 1922.
- CARNEGIE INSTITUTE.** Twenty-first International Exhibition Pittsburgh. Apr. 27—June 15, 1922
- CONCORD ART ASSOCIATION.** Concord, Massachusetts. Sixth Annual Exhibition. May 14—May 29, 1922
Exhibits received Doll & Richards, Boston, May 6, 1922.

THE AMERICAN FEDERATION OF ARTS

BULLETIN—MARCH, 1922

TRAVELING EXHIBITIONS

War Portraits.....	Pittsburgh, Pa.
Oil Paintings—Collection 2.....	Ft. Worth, Tex.
	Galveston, Tex.
Oil Paintings—Collection 3.....	Oberlin, Ohio.
Oil Paintings—National Academy of Design Winter Exhibition...	Sioux City, Ia.
Oil Paintings lent by the Metropolitan Museum.....	Jacksonville, Ill.
Paintings of the West.....	Schenectady, N. Y.
Pictures of Children.....	Richmond, Va.
Paintings, Miniatures and Bronzes by The National Association of Women Painters and Sculptors.....	Lancaster, Pa.
Oil Paintings—Western Circuit.....	Kansas City, Mo.
Water Colors—Philadelphia Water Color Club.....	Decatur, Ill.
Water Colors by Felicie Waldo Howell.....	Toledo, Ohio.
Paintings by George Harding.....	Muskegon, Mich.
Work by American Illustrators.....	Albany, N. Y.
Student Work in Color and Design from Pratt Institute and the Rhode Island School of Design.....	Manchester, N. H.
Etchings by Joseph Pennell.....	Dubuque, Ia.
Etchings by Members of the Print Society of Breamore, England...	Montgomery, Ala.
Wood Block Prints.....	Oxford, Ohio.
Small Print Exhibition.....	Mansfield, O.
Prints for the Schoolroom.....	Glencoe, Ill.
Medici Prints.....	Valley City, N. D.
Pictorial Photography.....	College Station, Tex.
Printing Exhibition—Work of foremost printers.....	Emporia, Kans.
Textile Designs and Fabrics.....	Memphis, Tenn.
Printed Fabrics for Home Decoration.....	Oxford, Ohio.
Wall Paper.....	Nashville, Tenn.
Domestic Architecture.....	Schenectady, N. Y.
Photographs of Cathedrals.....	New Bedford, Mass.
Children's Exhibition.....	Indianapolis, Ind.

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THE AMERICAN MAGAZINE OF ART

APRIL, 1922

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THE AMERICAN MAGAZINE OF ART

VOLUME XIII

APRIL, 1922

NUMBER 4



Courtesy of Kennedy & Co.

JUNIPER TREE

MAHONRI YOUNG

SIZE OF ORIGINAL ETCHING 6" \times 3 $\frac{3}{4}$ "

AN ETCHING SCULPTOR: MAHONRI YOUNG

BY FRANK WEITENKAMPF

Curator of Prints, New York Public Library

IT WOULD not be exactly unnatural if mention of an etching sculptor called up visions of "sculpturesque" qualities, effects, let us say, akin to those of the line engravings of Mantegna. But the facts will not square with that conception. The few dry-points by Rodin, for instance, are of a noteworthy freedom, rich though summary. And Mahonri Young, when he takes up the etching needle, works with a lightness of suggestion that appears like a reaction from sculpture.

Young was attracted to etching by reproductions of some of Rembrandt's plates in the *Art Amateur*. "I never lost the feel of them," says he. J. G. Chapman's

famous "American Drawing Book" gave him the first knowledge of the technique of etching. Then came study abroad, and the spell of Paris produced some plates: "Pont des Arts"; "Forge, Rue St. Jacques"; and "Paris Courtyard, Rue Falguière." After that, in Venice, "The Grand Canal," "done as a stunt" to show the canal in a "different" way, with two boatpoles as the most prominent objects. All of this was preparatory. As an etcher, he found himself in Arizona, with an occasional excursion to Maine or the Metropolis.

When this sculptor turns to etching it is not the human figure that is the sole or prime subject. In fact, the few plates



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BALING ALFALFA AT GANADO

MAHONRI YOUNG

SIZE OF ETCHING $13\frac{1}{3}'' \times 6\frac{1}{4}''$

(such as "The Pirate,") in which it stands out quite alone against the paper are neither among his best nor his interesting ones. It is the landscape that attracts him, but the landscape peopled or showing signs of man's activity. "I have always felt," says he, "the sense of space, of things in their environment." Wide stretches of Arizona lands have especially engrossed him. Sometimes the odd has busied him, as when, in "Navajo Landscape," he put into the foreground a bulbous, twisted tree trunk. How well he can handle such a composition he has shown in "Juniper Tree," in which the firm, gnarled trunk is practically the reason for the etching, yet takes its place in the picture without undue accent. It grows from its surroundings.

Through all this landscape work there is felt the human note of sympathy with, and interest in, man. The landscape is invariably shown in relation to mankind. Neither the one nor the other is unduly emphasized; the microcosm of each plate is seen as a whole, an entity of equivalent parts. This attitude is well shown in that scene of utter homeliness—and homelike-ness—"White's Landing," an aspect of Maine fishing village life, and in "The Hudson River from Heinie Cook's." A noteworthy example of this expression of inclusive sympathy is "Baling Alfalfa at Ganado," full of life, of a movement coordinated in the composition as in its actual activity in life. That composition holds together naturally, although

its component parts are numerous. As varied, and more scattered, are the elements in "The First Snow," wonderfully alive, a whirligig of snow-plow, sledding and snow-balling boys, shoveling men, confused yet homogeneous. In "Folding the Flock," there appears to have been a veritable struggle with a conglomeration of rocks and man and teeming sheep and goats and the contorted landscape and the storm passing over the plain beyond.

Young's work is not of the easily popular type. He draws things as he sees them, with no concessions to superficially pleasing possibilities. The aridity of his favorite sun-baked landscape is expressed at times in a dryness of statement, as in "Mexican Freighters." I have heard two or three of his plates described as "pretty," a quality which Young never shows. These plates ("Road in Maine," "The Apple Orchard") are not pretty in intent nor in execution. They simply depict surroundings of a more familiar, ordered kind than the Arizona country of most of his etchings. "Toward Evening" (a woman on horseback in foreground, sheep, another woman riding over the hill beyond) in subject faintly suggests Berghem. It is one of his best-liked etchings, for suggestive qualities, perhaps—because it has the feel of "over the hills and far away," thinks Young. He is not without the appreciation of the illustrative quality. "The Look-Out" shows that, and more than one drawing, but he seems to



Courtesy of Kennedy & Co.

THE FIRST SNOW

MAHONRI YOUNG

SIZE OF ORIGINAL ETCHING $6\frac{3}{8}'' \times 5\frac{1}{2}''$



Courtesy of Kennedy & Co.

NAVAJO PASTORALE

MAHONRI YOUNG

SIZE OF ORIGINAL ETCHING $11'' \times 7''$



Courtesy of Kennedy & Co.

APPLE ORCHARD

MAHONRI YOUNG

SIZE OF ORIGINAL ETCHING $8\frac{7}{8}'' \times 5\frac{1}{2}''$

avoid its direct expression. One of his most pleasing—obviously pleasing—plates is "Corn Husking at Ganado." It is a subject that might have attracted the Frenchman Veyrassat, in whose hands the thing would have become neat, exact, definitive. With Young the word definitive is not apt to occur to one. He is, indeed, energetic and satisfactory in statement, though brief—he never says more than he absolutely has to. But one gets the feeling

that this artist stands too much in wondering, humble awe before Nature to speak with any air of finality in interpreting her. He does not turn slick tricks of technique. If his work is uneven, on the other hand he has not the petty, cocksure attitude of a pat recipe for every eventuality. And that word technique brings up another characteristic fact. Though never engrossed entirely by the niceties of manipulation in etching, he is remarkably alive to the



Courtesy of Kennedy & Co

CORN HUSKING AT GANADO

MAHONRI YOUNG

SIZE OF ORIGINAL ETCHING $10\frac{3}{4}'' \times 7''$

importance of printing and of getting his plates into such condition that they will yield their best in conveying his intention. He may work on a plate for weeks, grinding down an obstreperous background with charcoal and burnisher to get it into place. He did that with the picture of Navajos cooking coffee.

In his city pieces ("Under the L Excavation," "The Gas Main," and, best of all, "Last of the Old Grand Central") it is the action of work that has appealed to him mainly. In these scenes the workmen's figures stand out emphatically. If it seems that he has done this particular thing better in sculpture, that is a matter of adaptability of medium.

Young has found in the lightly suggesting etching needle, and the gradations of biting, the medium for delineating those wide stretches of plain and cliff which have so attracted him. But he has apparently not felt so at ease when these slight etched or dry-pointed lines were to model or shade larger human or animal figures. There results at times an effect of uncertainty, of restraint, which may be the cause of a certain woodenness in the big figure in the "Shepherdess." Still, the very plate that first led into this train of observation (some Navajos under an old cedar, cooking coffee, with a bit of Sheep Spring canyon stretching off beyond), an uncompromising record of fact, if seen in a rich impression takes on a simple bigness the shade-lines in the figures fading away. The "Navajo Pastoral" (dry-point done with a graver) likewise comes to mind, a simple theme treated in a big way, in simple, big lines. The brown chalk drawing for this is of a freedom and sureness which do not quite hold in the etching, while, on the other hand, there is little choice between drawing and etching of "Corn Husking in Ganado." But for the figure *per se*, Young has undoubtedly found the crayon the best medium. In his sketch book there is drawing after drawing, put down in the rich strength of the crayon, in broad strokes which did the trick quickly and to the point.

Inevitably these crayon drawings bring the lithographic process to mind. Very likely that has occurred to Young himself. Let us hope that he may draw the logical conclusion, and excuse also into the field of

lithography, in a natural choice of proper means to given ends.

At the end, one gropes for a word to characterize this work in etching. "Sculpturesque," as the word is generally used, will not do. Yet there is here a feeling of compact solidity, of the three-dimensional expression of sculpture, of form felt though not fully expressed, "not explained," as the artist himself put it when looking at his little figure of a woman seated, in "Navajo Woman and Pony."

The gesture of it all is big, sweeping, and if it sometimes may seem a little loose in its freedom, it is never picayune.

APPRECIATION OF AMERICAN ART

It is quite customary to regard the present age as purely materialistic and to lament an absence of appreciation of art, especially the art of our own painters. The following summary of the actual situation by Mr. Royal Cortissoz of the *New York Tribune* of January 22 should, to an extent, help to dispel the idea.

"The foreigner is much with us, to be sure, but it is the native artist who has most of the current shows to himself. We wonder if in Paris or London today the contemporary painter has as frequent an opportunity to display himself in his own town as he has in New York. Evidently, too, the past as well as the present is being sufficiently exploited. One of the most important affairs of the season is the monthly show of early American portraits at the Union League Club. Stuart and one or two other Americans were conspicuous in the Fowles sale. The auction room brings forward this year, as last, an astonishing amount of Colonial furniture and kindred objects. Sully has been made the subject of a recently published monograph, and an exhaustive work on the older architects of the United States is impending. In the biographical literature of the winter three of the outstanding books have been memoirs of Abbey and Burnham and 'The Whistler Journal.' The great exhibition of the early spring is to be the one at the Metropolitan Museum in memory of Abbott H. Thayer. To the disinterested observer it would seem as if American art were rather popular in America."

THE HERBERT WARD AFRICAN COLLECTION

SCULPTURES AND NATIVE HANDICRAFTS

THE Herbert Ward African collection comprising bronzes by Mr. Ward and native handicrafts, implements, etc., recently presented to the Smithsonian Institution and permanently placed in the National Museum at Washington, has both a unique and double interest. There is none like it, and it is equally important from the standpoint of art and that of ethnology.

When Mr. Ward determined to give the collection to this country he stipulated merely that it should perpetually be kept together, and in this he did wisely, though at a glance it might not seem so.

Some day we shall have a great National Gallery of Art in Washington. Under such circumstances it would seem reasonable that works of art of so fine an order should be given place with other works of art of comparative merit, but to separate the bronze statues of native Africans which Mr. Ward produced from those things produced by Africans which speak to the observant of the life of these people, would be to rob them of their deep significance. One of the great difficulties with art today is this separation from life.

Herbert Ward was inherently artistic. As a boy at school he excelled in athletics and in drawing. When he had scarcely attained manhood he left home to seek his fortune in the remote places because he loathed the thought of the business career which had been cut out for him, and longed for freedom and for opportunity to find artistic expression. His wanderings took him eventually to Africa, and there he came in contact with Stanley. Learning that he needed men to carry provisions, Mr. Ward on his own initiative got together a company of four hundred natives which formed Stanley's rear guard. It was during these years of sojourn in Africa that he assembled the objects of native African handicraft included now in the Smithsonian collection. All the while he was there he was writing and sketching, using art as a medium of expression, frankly and naturally. He became greatly interested in the natives; he learned to know them and to

admire them, and by them he was much beloved.

A friend has told us that in answer to the question, "Why do you do these ugly negroes?" Mr. Ward was wont to remark: "I love the native negro because he is the unspoiled son of Nature. He is without what you might call modern vice; he may be cruel, he may be childish, but he learns this from Nature. He has innate dignity." It is this dignity and sincerity which distinguish the sculptures by Herbert Ward.

Mr. Ward was a man of extraordinary personal magnetism, he had enormous resources within himself; his habit of thought was direct and simple; thus, when he came to give his entire time to sculpture, he was immediately able to produce, without the usual apprenticeship, works of not only pronounced merit but bigness in conception. He modeled not because he wished to produce art but because he had something that he wanted to say. Art to him was a means of expression, not something outside of himself. For this reason undoubtedly there is not the least trace of self-consciousness, on the part of the artist, to be found in any of his works. In strength, power and virility they have seldom been equaled. They are plastic, and in rendering peculiarly sensitive. They are, to be sure, primitive man—ugly but paradoxically beautiful in strength, finely and firmly modeled, amazingly true—realism at its best, because touched by a large sense of humanity.

All of the eighteen works included in the gift to the Smithsonian Institution were produced within a period of approximately twelve years, that is, between 1900 and 1912, and were shown successively in the Paris Salon, where they received high commendation and award—the highest award ever bestowed on any except a French artist. The first of these in order of production, a head, received mention at once and resulted in his going from London to Paris to live. This same head was afterwards purchased by the French Government for the Luxembourg. He is also represented in the National Mu-



THE IDOL MAKER

HERBERT WARD

BRONZE HEROIC STATUE REPRESENTING A NATIVE CARVING A WOODEN FETISH IMAGE.
EXHIBITED IN PLASTER AT THE SALON OF 1906 AND IN BRONZE IN 1907.

NATIONAL MUSEUM, WASHINGTON, D. C.

seum of Nantes, France, the Art Gallery of Johannesburg, South Africa, and the National Museum of Cardiff, Wales.

Herbert Ward was a man of extraordinary versatility and talent—traveler, sculptor, painter, illustrator, writer. Among his published books are: "Five Years with the Congo Cannibals," "My Life with Stanley's Rear Guard," "A Voice from the Congo," and "Mr. Poilu, Notes and Sketches with the Fighting French."

He was born in London in January, 1863, and died in France in August, 1919, as a result of hardships endured and injuries received in the Great War and, after the armistice was signed, in the devastated regions in France. For his services in the war he received the Croix de Guerre. He was also a chevalier of the Legion of Honor.

In a recent number of *The Outlook*, Mr. Elbert Francis Baldwin, a friend of Mr. Ward, has written sympathetically and



DISTRESS

HERBERT WARD

BRONZE HEROIC STATUE PRODUCED AT THE HEIGHT OF MR. WARD'S CREATIVE POWER—HIS LAST WORK. IT SHOWS THE CHARACTERISTIC NATIVE POSE IN MOURNING OR OTHER MENTAL DISTRESS. EXHIBITED IN PLASTER AT THE SALON OF 1912 AND IN BRONZE AT THE SALON OF 1913.

NATIONAL MUSEUM, WASHINGTON, D. C.

appreciatively of both the man and his work. In this article Mr. Baldwin reminds us that Mr. Ward was the "Monsieur Herbert" of Hopkinson Smith's well-remembered "Arm-chair at the Inn," from which he quotes the following:

Monsieur Herbert will not think it (the chair) funny. He understands these queer heads—and, let me tell you, they understand him. I have often caught them nodding and winking at each other when he says something that pleases them. He has himself seen things much more remarkable. . . . Since he was fourteen years of age he has been roaming around the world doing everything a man could to make his bread—and he a gentleman born, with his father's house to go home to if he pleased. Yet he has been farmhand, acrobat, hostler, sailor before the mast, newspaper reporter, four years in Africa among the natives, and now one of the great sculptors of France with his works in the Luxembourg and the ribbon of the Legion in his button-hole! And one thing more; not for one moment has he ever lost the good heart and the fine manner of the gentleman.

Some years ago, during a lecture tour of the United States, Mr. Ward visited the Smithsonian Institution and was favorably impressed by the work which was being carried on in scientific research and museum installation and education. This, and the fact that his wife was an American, led him to make the gift to America. It was his intention to personally install the collection in the Smithsonian Institution. Death came too soon, but his wife has carried out his wishes, and through her kind offices and personal supervision the splendid collection has been most handsomely and satisfactorily placed in the Natural History Building of the United States National Museum.

To a great extent the arrangement is the same as that he made in his Paris studio. On the walls in interesting design are the works of ivory, wood, horn, iron, copper, and brass of the primitive artisan artist who, it has been truly said, "sought no less earnestly than the enlightened sculptor to achieve the intangible essence of art." This assemblage vivifies ethnology and, with the sculptures all in bronze—the majority life-size or larger—forms "a complete picture epitomizing the primitive Congo native, which is typical, in a measure, of the primitive life of man."

L. M.



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DELIVERY HALL, DETROIT PUBLIC LIBRARY—SHOWING PANELS PAINTED BY GARI MELCHERS

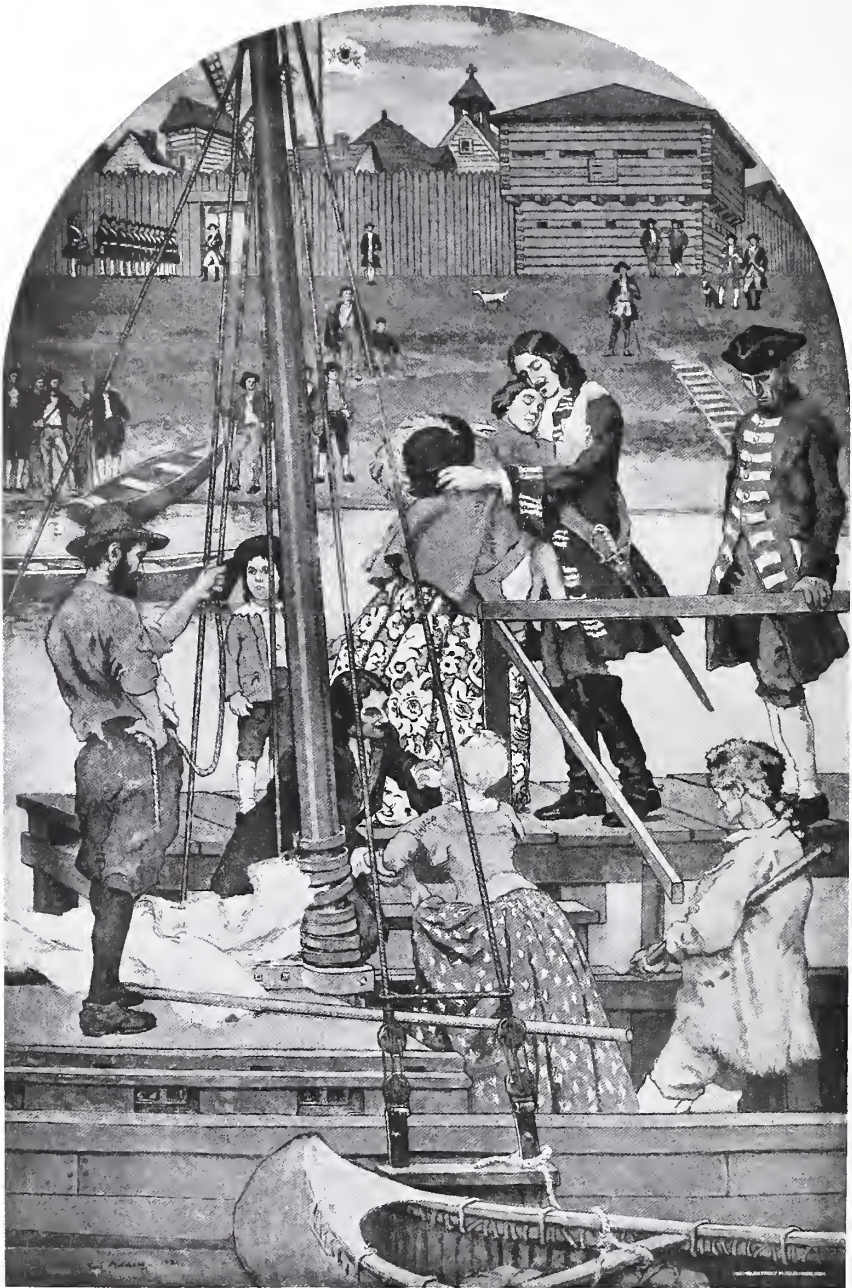
GARI MELCHERS' MURAL PAINTINGS FOR THE DETROIT NEW PUBLIC LIBRARY

BY CHARLES MOORE

AFINE bronze relief of Julius Melchers, by Weinman, has a place in the Detroit Institute of Arts. Mr. Melchers was, by force of circumstances, a wood-carver, with the soul of an artist. One hot day during the summer of 1877, the writer of this article, pencil and notebook in hand, climbed many stairs leading to a studio where young Gari Melchers, son of Julius, was found working from a male nude figure. He was about to go abroad for study. Three years at the Academy at Düsseldorf were followed by other years at the École des Beaux Arts and with Boulanger and Lefebvre in Paris. How great was his gift and how thoroughly he developed it is told by a series of gold medals, beginning with the Paris Salon of 1886 and

followed by Berlin, Antwerp, Paris again, Amsterdam, Munich, Vienna, Dresden, Philadelphia, Buffalo and St. Louis. His pictures and portraits hang in the Luxembourg, the National Gallery at Berlin, the Royal Galleries at Dresden and Vienna, and in the great galleries of the United States. He has received the highest decorations known to art the world over.

For the Chicago World's Fair of 1893 Mr. Melchers painted two murals, War and Peace, now in the Library of the University of Michigan at Ann Arbor. The decorations in the Library of Congress, bearing the same titles, painted in 1896, contain twice as many figures as are in the Chicago murals, no one of which appears in the Chicago work. An



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LANDING OF CADILLAC'S WIFE (AT DETROIT)

MURAL PAINTING BY

GARI MELCHERS

DETROIT PUBLIC LIBRARY



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CONSPIRACY OF PONTIAC

MURAL PAINTING BY

GARI MELCHERS

DETROIT PUBLIC LIBRARY



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THE SPIRIT OF THE NORTHWEST—MURAL PAINTING BY GARI MELCHERS

DETROIT PUBLIC LIBRARY

admirer and friend of Puvis de Chavannes, Mr. Melchers got inspiration from that master of mural painting. Yet for thirty years his lines had not fallen in this field of art, until his native city, Detroit, called him to paint the principal decorations for the sumptuous new public library, one of the monumental triumphs of Cass Gilbert, architect. Now he is painting four murals for the new Missouri State Capitol.

For his Detroit themes, Mr. Melchers has taken three episodes from the romantic history of that city, whose charter came from Louis XIV. The first theme is the coming of Madame Cadillac and Madame Tonty in 1702. When Mme. Cadillac was remonstrated with for her determination to make the canoe journey from Quebec to join her husband at a frontier post where no white woman had ever been, the plucky woman replied: "When a woman loves her husband as she ought, nothing is more attractive than his society, wherever he may be. All else should be indifferent to her." Not only was Madame Cadillac the mother of thirteen

children, four of whom were born in Detroit, but often she was also the administrator of affairs during her husband's absences. She deserves the center of the picture. Following these two pioneer women came many wives of soldiers and artisans, and so civilization began in the Northwest. The human interest in the episode is brought out in Mr. Melchers' decoration.

The companion picture represents the dramatic incident of May 6, 1763, when Pontiac, most intelligent and subtlest of the Indian conspirators, entered the fort at Detroit with protestations of friendship but with muskets concealed under the blankets of his followers. He was received by Major Henry Gladwin, the British commandant, who listened with composure, but, as Pontiac was about to give the signal for the attack, confronted the Indian chief with a garrison under arms. Then began the long siege of the town, ending in the discomfiture of the Indians and the establishment of British supremacy from the Atlantic to the Mississippi River.

Portraits of Major Gladwin and his beautiful wife hang in the ebbey-room at Ogston Hall, Derbyshire, England, the seat of Gladwin's descendants; so that the Gladwin head has an historic as well as a pictorial interest.

Tying together the two larger decorations is one of a symbolic character, representing the beginnings of navigation on the Great Lakes. On the 12th of August, 1679, *The Griffin*, pioneer of the fleets of today, made her solitary way up the strait (*d'étroit*) and entered a shallow, reed-bound lake. She bore La Salle, the elder Tonty, the Recollect priest, Father Hennepin—and their fortunes. It was the natal day of Sainte Claire of Assisi, and for her the lake was named, and so it is called to this day. Returning from Green Bay with a cargo of furs, *The Griffin*, in charge of her pilot, was wrecked in Lake Michigan. In the picture the flowers that entranced the eyes of good Father Hennepin make a carpet on which stand the trapper and the soldier, while poised in air is the figure of Sainte Claire, whose benign influence has persisted through the centuries, howbeit just at the present the city is

suffering the growing-pains incident to emergence from a quiet old French town to the fourth city in the land.

For Mr. Melchers, after years of wandering through the cities of the world, to come back to the city of his birth, to steep himself in romantic and picturesque legends and historic associations, to realize himself as part and parcel of a great tradition, has been an experience such as falls to the lot of few artists. And now for him to have placed in the form of enduring art vital elements in the life of his native city has been a great opportunity well grasped.

The studies, made during several years, were developed in his studio at Falmouth, near Fredericksburg, Va., where he spends those portions of his time not passed in his New York studio. The decorations represent the solid, sustained, painstaking yet joyous task of an artist whose work has found favor through the years with discriminating lovers of art throughout the world. The city of Detroit has the satisfaction of seeing its noblest building decorated largely by three of its own artists, pre-eminent among whom is Gari Melchers.

EXHIBITION OF AMERICAN HANDICRAFTS

The master-craftsmen of Europe have long been recognized as important factors in national industries, and their work has been sought for by the leading museums of art. That American museums are at last giving attention to the notable work being done by American craftsmen is one of the encouraging signs of the times.

A committee appointed by the American Federation of Arts, comprising H. P. Macomber, secretary of the Boston Society of Arts and Crafts, chairman; George G. Booth, president of the Detroit Society of Craftsmen; F. A. Whiting, director of the Cleveland Museum of Art; and Samuel Yellin, iron worker, of Philadelphia, is arranging to have a selected exhibition of the best American handicrafts circulated among the large museums of the country, under the auspices of the American Federation of Arts, during the season of 1922-1923.

The work of any craftsman, if executed in the United States subsequent to 1916, will be eligible for this exhibition if accept-

able to the Jury of Selection, and if art and handwork are predominant features and the object not merely the result of mechanical process. In works accepted for exhibition from a company or firm, the designer or maker of the original must be credited with the work and the company or firm will receive recognition as exhibitors.

The exhibition will comprise basketry, bookbinding, china decorating, enamel, glass, illumination, ivory carving, jewelry, leather work, metal work (brass, copper, iron, pewter, silver), needlework, polychrome and gesso, pottery, textiles (batiked, dyed, printed, woven), and woodcarving.

Photographs will not be included and designs only when accompanied by the completed work.

Only work of the highest standard will be accepted, and in most instances not more than three pieces by any one person.

The exhibition will be assembled in New York in the autumn and will be sent exclusively to museums.

THE DANCE OF DEATH

A SERIES OF ETCHINGS BY PERCY SMITH

AT THIS time, when the attention of all nations is directed to the necessity of finding means for abolishing warfare and establishing a permanent peace, the series of etchings by Percy Smith entitled "The Dance of Death, 1914-1918," is peculiarly significant.

The tendency of the day is to turn aside from unpleasantness—to forget in memories of glory the aspects of war which are most grim. This is a healthy turn of mind but, overindulged, may lead to weakness.

Someone has said that war will never be abolished until we succeed in making peace equally picturesque. Mr. Smith has chosen to graphically set forth the most un-picturesque aspect of warfare, representing Death as the destroyer, not merely of mankind but of life divinely created. To man Death often comes as a friendly messenger, but in warfare it is purely destruction. Mr. Smith's etchings bring this fact graphically to attention. He is a powerful etcher and he has, in this instance, employed his art to teach a lesson.

Kenyon Cox once said that the reason for the unpopularity of subject pictures—pictures which told a story—was because artists chose subjects that were too trivial and presented them weakly. Mr. Smith's subject concerns the future of civilization, and he has presented it in a masterly way. There is chance that we overlook at the present time the mission of art to interpret life not merely in its loveliness but with its full meaning, and it may be partly because of this tendency that many today, being ignorant, are disposed to regard art as a superficial luxury. Never before, perhaps, in the history of the world was the need greater for interpreters who see deeply as well as broadly and truly. The world is bewildered and is using false coin, believing it true metal. The only hope we have is through the spiritual, which art can perhaps best interpret.

There are seven etchings in the Dance of Death series, admirably described by a writer in *The Connoisseur* as follows: "The symbolic personification of Death in finite

guise, which has occupied the attention of so many famous artists throughout the ages, has rarely been given a more original interpretation than in the series of etchings by Mr. Percy Smith. The artist appears to have freed himself from the tradition of Holbein. Mr. Percy Smith's creations are more benign in feeling, if not less terrible in aspect. He portrays the figure of Death at the war, now presiding in grave majesty over various incidents of the battlefield; now pondering whether to let a victim escape his almost certain doom, marching with troops, madly exultant with the slaughter which proceeds on every side until at last even Death is awed by the evidence of his own unwearied labours. The scenes are marked by deep spiritual perception on the part of the artist, and epitomize the horror and devastation of the war with a strength and conviction which have seldom been excelled in pictorial art."

To which this writer adds: "Mr. Percy Smith works with a fluent needle, attaining his results without apparent labour, and, while obtaining strong contrasts of light and shade, avoids any exaggeration or straining after meretricious effect. His etchings are the work of one who has felt deeply and possesses adequate craftsmanship to put his conceptions into strong, telling and facile line."

As Mr. Campbell Dodgson has said in *The Print Collector's Quarterly*, "'The Dance of Death, 1914-1918,' is not a pretty set of etchings, but it is one of the most serious and memorable works of art inspired by the war."

L. M.

The Handicraft Club of Baltimore held an exhibition of Prints selected and sent out by the Print Makers' Society of California, March 15 to 31. The collection comprised about 170 etchings, lithographs and block prints, representing sixty-five artists, foreign and American. The Handicraft Club of Baltimore has its headquarters at the Studio House and is a thriving organization.



Forbes

Percy Smith

DEATH FORBIDS

SIZE OF ORIGINAL ETCHING, 10" X 7 $\frac{3}{4}$ "

PERCY SMITH



Smith - 1975

Percy Smith

DEATH INTOXICATED

SIZE OF ORIGINAL ETCHING 10" X 7 $\frac{3}{4}$ "

PERCY SMITH



ART MUSEUM, SANTA FE



RECEPTION ROOM, ART MUSEUM, SANTA FE, SHOWING GOUGED CEILING BEAMS



LIBRARY ENTRANCE, ART MUSEUM, SANTA FE

THE NEW MEXICO ART MUSEUM

BY ROSE HENDERSON

THE art museum at Santa Fe, New Mexico, is a strikingly successful adaptation of architecture to purpose and environment and an inspiring example of what may be called the most truly indigenous type of building in America. Its massive, terraced walls reflect the vigorous sculpturing of the mountains and mesas around it, and its composition repeats the primitive motifs of the Indian pueblo and the early Franciscan mission, yet the unity of design is so perfect that it seems as if the structure might have been moulded as a whole out of clay.

Simplicity and strength have been combined with an almost barbaric sense of abandon. There is none of the rigidity and precision of conventional building, but balanced, irregular patterns and softly flowing lines of wall. Open balconies and towers and a large central patio give lightness and freedom, and the adobe stucco has the soft, unfinished surface which

suggests hand modeling. The whole effect is of primitive vigor, an embodiment of the spirit of desert sands and glowing, cloudless skies.

Every detail of the building and furnishings is in harmony with this basic conception of native design. The "gouging" of heavy beams has been painted in crude blues, reds and greens, giving a mottled richness of color and texture. Ceilings are of aspen sticks in the unfinished wood, arranged in herring-bone patterns. In the carving of benches, grills and corbels, the jagged lightning or snake motif and other decorative Indian symbols have been introduced. In the massive doors at the main entrance the "Needle's Eye," or small panel door, is reproduced from the old Santa Clara Mission. It is a door within a door, and its need is suggestive of the lawless times when it was unsafe to open the large, main entrance of the early mission. The museum floors are of irregular, unplanned

stones; windows are deep-set and timbers projecting.

These features are all reminiscent of the natural limitations of an isolated half-desert country when the only building materials available were logs, sticks and sun-baked clay. Indian women who built the early pueblos, or community houses, were governed by these rigid limitations, which forced a wholesome restraint. But they created beautiful dwellings out of the mud and sticks at hand. The old Taos pueblos are impressive evidence of this primitive skill in architecture and have endured from prehistoric times. So, also, the early missions have kept the purity and simplicity of design.

Concerning the building of the missions Benavidez wrote to the king of Spain in 1630: "Sumptuous and beautiful as they are, they were built solely by the women and by the boys and girls of the curacy. For among these nations it is the custom for the women to build the walls; and the men spin and weave their cloaks and go to war and the chase; and if we try to oblige some man to build wall, he runs away from it and the women laugh. And with this work of women there have been built more than fifty churches, with roofs, with very beautiful carvings and grill work and with walls very well painted."

The museum represents the spirit of this old Spanish-Indian civilization. In the airy, well-lighted galleries are paintings by artists who have been attracted to the picturesque scenes of the American southwest. Golden desert landscapes, mission churches and brown pueblo Indians are subjects which fit into the individual atmosphere of the galleries.

Mural paintings in the large auditorium represent the early history of Santa Fe as seen in the life and influence of Francis of Assisi, the patron saint of this ancient "Royal City of the Holy Faith." One panel picturing Columbus and his dream-ship of discovery recalls the fact that it was a Franciscan monk who interceded with the Queen of Spain and secured help for the great voyageur.

Indian fireplaces are used and furniture of the carved, Mexican type.

As in the pueblo of the Indians, the flat roof of the museum is a place where the visitor may be as much at home as before the great fireplace in the main library. Here he is near "the heart of the sky," which meant God to the Indian. From the balcony above the patio ladders lead to the second story, and there are also stairways in the belfry towers.

From the roof one looks into rustling cottonwood trees, or out over the town to the Blood of Christ Mountains or the sweep of tawny desert. Across the street is the old Palace of the Governors, its thick, earth-colored walls marked with the scars of early battles between the Indians and their Spanish conquerors. In the long, narrow patio of this ancient capitol the occupants used to gather in time of siege, the palace serving as a fort as well as an executive mansion. Hollyhocks flame now before the tall wooden doors and the windows of the dungeon where De Vargas and other famous prisoners were kept.

The old palace houses one of the most valuable historical and archaeological collections in this country, a collection which gives a visual résumé of the pre-Spanish culture of the pueblo region.

From the Santa Clara balcony of the new museum one looks toward the old plaza, now very peaceful with its sunlit cottonwoods, but once a setting for the military pageants of the conquistadores. Moccasined Indians stalk through the narrow streets, black-shawled Mexican women go to mass in the brown old churches, and wood venders drive trains of laden burros down from the canyons. The new museum is a consistently harmonious part of it all, reflecting and preserving the picturesque life of the old Spanish capital.

The general plan of building around an open, cloistered court provides excellent lighting for the galleries and gives to the whole structure the restful charm of open-air and sunlit withdrawal which is as old as the Alhambra and the Arabian Nights. The patio is a feature which is peculiarly expressive of Latin America. With its gracious moonlit seclusion or noonday blues and yellows the New Mexico building achieves a distinctive warmth and grace.



MACAULIFFE

A PAINTING BY

MARIE DANFORTH PAGE

117TH ANNUAL EXHIBITION

PENNSYLVANIA ACADEMY OF THE FINE ARTS

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ORGANIZED ART

THE 1922 CONVENTION

The day of happy-go-lucky individualism has passed, and in most instances those who believe they can "play the game" alone find out sooner or later that it is an impossibility. Life has become too complicated, there are too many of us on the same highway going in the same direction. Like a company in a regiment we must keep step to avoid confusion, to gain the desired end. This is the real meaning of organization, a marshaling of forces to increase effectiveness and minimize waste.

In 1909 a convention was held in Washington with the purpose of organizing art in the United States, and The American Federation of Arts was formed. The intention was then, as now, to unite and bind together through this medium the art organizations of the country, to make it possible for them to act in unison, to combine their efforts, their strength. It meant then, and it still means, the ability to "get together" on important issues, and instead of a scattering of endeavor, combined and concentrated force. The value of such a union is recognized too generally today to need exposition. Its potentialities in the

field of art are, however, even yet only partially understood.

The Thirteenth Annual Convention of the American Federation of Arts will be held in Washington, D. C., May 17 to 20, and to this convention each of the nearly 300 chapters of the Federation is entitled to send one or more delegates. Active, individual members are also privileged to attend. Thus at this time those who are most actively interested in the development of art and its appreciation in our country—north, south, east and west—will be brought together, to consider, discuss and, to an extent, determine present day conditions, needs and opportunities—in a big sense, the welfare, not merely of art, but of the people at large, the welfare of our great and vigorous nation.

The first day will be devoted to the consideration of Organized Art—problems which confront the art museum, the art association, the community, not in one location but everywhere, such as building membership, how to win the people, how to create the right kind of a market, etc., etc. On the second day the subject will be Art in Industry—its economic value, its varied influence, its practical bearing, quality versus quantity, the man and the machine. On the third day the topic will be Art Teaching—in professional schools, colleges, public schools, etc., the teaching of the crafts and of industrial art. All of the subjects will be presented by those of special experience, and in each instance time will be given for open discussion.

At a special session on the evening of May 16, preceding the opening of the Convention, there will be addresses by distinguished speakers—statesmen, diplomats and others, on art in its wider sense as a factor in national life and international relationships; and on the evening of the 18th a meeting will be held in the beautiful Hall of the Americas, Pan American Union, in the interest of Pan American Art.

Finally, on the evening of the 20th the Convention will be concluded by a dinner at which the guests of honor and speakers will be those who have achieved distinction in the profession of art—painters, sculptors, dramatists, poets, musicians—for it must not be forgotten that these men and women who create do in truth represent the gods

in the proverb on whose knees the fate of art rests.

In the present day onrush, the haste, the pressure and multiplicity of interests, art is apt to be pushed aside. A convention such as this brings it to attention, and strengthens through contact those who are striving in its interest, the believers in art, organized for purposes of largest service—a happier tomorrow—a better America.

NOTES

THE LITTLE CITY OF WINSTON-SALEM, N. C., famous as is BETHLEHEM, Pa., for its Moravian Colony and Easter festivals, has held an exhibition of wood engravings by the late Henry Wolf, lent by his sons and circulated under the auspices of the American Federation of Arts. These engravings are for the most part reproductions of paintings by distinguished American and foreign artists. The exhibition gallery in Winston-Salem was supplied by the Public Library.

The Decatur Institute of Civic Arts has been holding an exhibition of paintings of the American Expeditionary Force in France, by Capt. George Harding, of Philadelphia, who was one of the group of artists sent abroad by the United States Government to make a pictorial record of the United States' participation in the World War. The collection, which was originally shown at the Arts Club in Philadelphia and is now being circulated by the American Federation of Arts, proves of special interest to ex-service men. In one evening while the collection was in Decatur it was visited by approximately one thousand members of the Castle William Post of the American Legion.

An interesting instance of cooperation between the public library and the art association has lately been given in connection with an exhibition of Paintings of the West, shown at Manchester, N. H. While this exhibition was in progress the city librarian placed reading matter concerning the different artists represented, in one of the study rooms at the library, and reported

an astonishing number of persons from different walks of life who sought to inform themselves, through this channel, concerning the lives of the painters. Much interest was manifested in the exhibition, the gallery in which it was set forth being well filled with people coming and going all the time, and it was remarked by those in charge that numerous persons came again and again.

At Vermilion, S. Dak., the Children's Exhibition, sent out by the American Federation of Arts, has lately been shown and a number of sales made. This wide-awake association arranges to hold regularly five or six exhibitions each year. These, for the most part, are loan collections assembled from the homes of persons living in or near Vermilion, with the addition of contributions from some of the art museums bordering the great northwest.

The Fort Worth Art Association has just purchased from the exhibition of oil paintings circulated by the American Federation of Arts, which was lately shown in its galleries in the Carnegie Library of Fort Worth, a painting by John F. Carlson entitled "Forest Pool." The purchase was made through subscription by members of the association and public-spirited, art-loving men and women of Fort Worth. The collection of paintings from which this picture was purchased was later exhibited in San Antonio, Austin, and in the Southwestern Exposition of Texas. It goes on to Macon, Ga.

The Montana State University at Missoula, under whose auspices was recently shown one of the Federation's exhibitions of oil paintings, is inaugurating a state campaign for art research. Contests in essay writing on subjects pertaining to art are being instituted in the high schools, and a Montana "art night" is being planned. The county superintendents of the state are cooperating by endeavoring to interest the various clubs and local organizations. A plan for circulating illustrated lectures as well as exhibitions is under consideration. The purpose is to build appreciation on a foundation of knowledge and to cultivate a desire for information. An effort will also be made to encourage production. The

county superintendents will collect local material, and the state universities will organize it and make it accessible to those who apply for its use.

The American Academy of THE GRAPHIC ARTS Arts and Letters is holding an exhibition of modern American Etchings and Engravings in its galleries at 15 West 81st Street, from March 16 to April 16. All American etchers, engravers and lithographers were invited to contribute, but in addition generous loans were secured from art museums. The Brooklyn Museum lent its Whistler lithographs; the Cincinnati Museum sent its unrivaled collection of Duvencecks; the Salmagundi Club contributed etchings by Robert Blum; Mrs. J. Alden Weir lent examples of her husband's works, as also did Mrs. Henry Wolf. The leading dealers likewise cooperated, making important loans. The committee in charge of this exhibition consisted of Timothy Cole, Childe Hassam, and Joseph Pennell.

The Print Division of the New York Public Library is holding this season a series of exhibitions illustrating briefly the development of graphic arts in this country. The first of these exhibitions, which opened in February, was devoted to "Portraits, Old and New," and offered a sufficiency of contrasts to attract a public of more than one idea or taste or predilection. The exhibition started with Paul Revere's excessively rare and crude copper-engraved portrait of Jonathan Mayhew and ended with S. J. Wolf's lithographic sketch of Mark Twain.

In March the exhibition comprised "Old City Views," in April "The Modern Etcher and the City" will be presented, and in May the prints shown will be of "American Scenery." The material for all these exhibitions has been or will be drawn entirely from the library's collection. The exhibitions are arranged under the direction of Mr. Frank Weitenkampf, curator.

The American Institute of Graphic Arts in February inaugurated the periodic publication of a News Letter, the purpose of which is to keep its members informed of the institute's activities, and also to inform

those outside who are interested. Through the Educational Committee of the Institute, members are now receiving from time to time "printed pieces," furnished on invitation of the committee by members of the institute. The first piece, a booklet on Benjamin Franklin containing a portrait of Franklin, with decorations by Edward B. Edwards, was contributed by Norman T. A. Munder, of Baltimore, and sent out in February.

The president of the institute is Frederic W. Goudy, the secretary George A. Nelson. The institute's headquarters are at the Art Center, Incorporated, New York.

The Print Society of Ringwood, England, has changed its address to Woodgreen, near Breamore, Hampshire, England. Among the artists lately elected to membership in this British professional organization are George T. Plowman and Lee Sturgis, American etchers.

The American Federation of Arts is circulating an exhibition of etchings by members of the Print Society, comprising eighty-seven prints, almost all of which have been produced in the last twelve months.

The American Academy in ART AND MUSIC Rome has lately established a Department of Music, in charge of Prof. Felix Lamond, and announcement is made of the first competition for a Fellowship in Musical Composition, to be awarded by the Academy. Applicants must submit two compositions, one either for orchestra alone or in combination with a solo instrument, and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, cello and pianoforte, or possibly for some less usual combination of chamber instruments, before May 1. The award will be made only to a musician of exceptional promise, already thoroughly trained in technique.

To complete the fund for a second Fellowship in Musical Composition at the American Academy in Rome, a great orchestral concert was given in Carnegie Hall, New York, on February 27, when three symphony orchestras combined, playing under five leading conductors. These were the New York

Symphony Orchestra, the Philharmonic Orchestra of New York, and the Philadelphia Orchestra. The conductors were Mr. Stransky, Mr. Bodanzky, Mr. Coates, Mr. Mengelberg and Mr. Stokowski. The fellowship will be known as the Walter Damrosch Fellowship, and at this great concert a bronze plaque, designed and executed by Mrs. Harry Payne Whitney, was given to Mr. Damrosch in commemoration of his fifty years' service to American music. The presentation was made by Dr. John H. Finley.

On Saturday evening, March 4, the great Memorial Organ installed in the Cleveland Museum of Art was dedicated by a recital by Dr. Archibald T. Davidson. This is the first organ to be placed in an art museum and emphasizes the growing inclination on the part of museum trustees and directors to correlate music and the fine arts.

The Cleveland Museum, with the aid of Mr. Thomas Whitney Surette, has done more, perhaps, than any other art institution to prove not only the possibility but the desirability of thus broadening the boundaries of art.

The official opening of the 37th Annual Exhibition of the Architectural League of New York was given distinction by a musical program presented by Mr. Michael Anselmo, violinist, accompanied by Mr. Emil Fuchs at the piano.

The Metropolitan Museum has continued this season the practice of free orchestral concerts in the museum on Saturday evenings. A series of four was given in January at which the average attendance was nearly seven thousand. A second series, likewise conducted by David Mannes, was given on March 4, 11, 18 and 25. As hitherto, Miss Frances Morris gave each time a talk upon the program of the evening, on the afternoon preceding, in the Museum Lecture Hall.

Under the auspices of the
 ART AT A Tampa Art Museum an ex-
 STATE FAIR hibition of paintings by con-
 temporary American paint-
 ers, assembled by the American Federation
 of Arts, was shown in February at the South
 Florida Fair in Tampa. The following

excerpts are taken from an account of this exhibition written by Tyler M'Whorter and published in the *Tampa Sunday Tribune* for February 5:

"There is an art exhibition at the fair. If your haven't seen the pictures, go right over to the women's building to one of the best shows on the grounds. This exhibit is tremendously worth while, and as an art exhibition it is unique. You can see pigs and pickles and oranges and calves in Florida any time, but it is an occasion when such a collection of famous works of art finds its way to the shores of the Gulf of Mexico.

"On all occasions save one, fine art is aristocratic. In the first place, fine arts are dependent on wealth for patronage. In the second place, art exhibitions are terrifically snobbish and have juries who look carefully into the 'quality' of every candidate for recognition and carefully scrutinize its parentage for some trace of vulgar imitation or indication of copying in its pedigree. The man who said art was democratic had seen an exhibition at a fair.

"At the Tampa fair art is democratic. Here the yard of roses painted by the young lady who 'took water color' or took 'oil' as a part of her superficial culture from the needy gentlewoman who gives lessons in copying Prang studies, rubs its gorgeous golden frame against the modest band of the masterpiece which has won medals in the most exclusive company. It's funny how art, which is so stuck up everywhere else, gets so democratic at a fair where everything else is aristocratic. Every chicken, pig or cabbage has to have a pedigree—nothing but the art is democratic on this gala occasion.

"Through the influence of the Tampa Society of Fine Arts, the American Federation of Arts has loaned the South Florida Fair a collection of pictures that would hold the attention of the most exacting connoisseurs in any art center in the world. Many of these pictures have won medals and honors in great exhibitions and, individually, have had more space devoted to them in leading periodicals than is allotted to this entire review. If you love pictures, see these. If you think you don't care for 'fine art,' go and see these pictures and you will discover



FOUNTAIN, "THE BIG DUCK"
By EDITH BARRETTO PARSONS

117TH ANNUAL EXHIBITION
PENNSYLVANIA ACADEMY OF THE FINE ARTS

that you are a highbrow after all. You are sure to enjoy these great works of art that have come so far for your edification. The American Federation of Arts has paid a fine compliment to the intelligent taste of Florida people in making the selections for this exhibition and has not sent a single freak picture or one of questionable merit. The 'Greenwich Village' stuff and rot is entirely absent, and every canvas has won its place by tests of the highest standards."

"There is another class of artists who have broken in at this democratic show who evince a good deal of native talent worth developing. These, if they are not blinded by conceit, will learn by the comparison of their own efforts with the work of trained artists. The lesson that they should gather from the distinguished company with which

they have been thrown is that they must have competent direction for their efforts if they are ever to come to anything. A world of harm has been done by stories of 'self-made' artists which have been written by writers who didn't know and perhaps didn't care what they were talking about. This great democratic exhibition should be proof enough that the 'self-made' stuff is 'bunk' and that undirected study is pretty sure to lead to nothing but disappointment.

"And there is the superficial-culture 'artist' who has taken her water color or her oil and 'arrived' with a well-varnished copy to hang up beside her finishing school diploma. To these no advice is offered. They have done what they started out to do and they are satisfied. Their work has a certain interest, and we have seen it in the only exhibition where it is to be found—at the fair."

BRITISH
INDUSTRIAL
ART

The British Institute of Industrial Art under the aegis of the London Board of Trade has been holding an exhibition of contemporary industrial art in the Victoria and Albert Museum. Of this exhibition Mr. Gordon Holt in the *Journal of the Royal Institute of British Architects* writes as follows:

"Perhaps the most satisfactory exhibits are to be found in the sections dealing with furniture, printing and textiles. Besides very happy examples of whole rooms by Messrs. Heal & Son and Charles Spooner, F. R. I. B. A., and J. Hall-Thorpe, we would commend, in Room III, some excellent arm-chairs and a round table in English walnut designed by the late E. W. Gimson, and executed by P. Waals, a craftsman of great ability, who shows also a particularly handsome hanging cupboard in unpolished English oak of his own design. Prof. W. R. Lethaby has some fine rain-water heads, and there is a bronze knocker by Gilbert Bayes in the same room which should not be passed unnoticed. Most of the potteries and most of the blown or engraved glass are of the usual type, those by the Royal Lancastrian Ware and James Powell & Sons being the best. Room II is full of beautiful textiles. Nothing could be more winsome than the hand block-printed linen curtains of Miss Phyllis Baron and the curtains and scarves of Mrs. Mairat, with their harmo-

nious and bold color schemes. Some especially fine examples of Batik work by Alice Pashley are also noticeable, but where British applied art seems unexcelled is to be found in Room V, devoted to printing and allied industries. The Florence Press (Chatto & Windus), the Cambridge University Press, the Morland Press, the Dolphin Press (George W. Jones), the Baynard Press, the Curwen Press, and the Favil and Cloister Presses have really admirable things on view, from the petulant and highly decorative posters of Herrick to the commercial pamphlets of Lovat Fraser and the trade labels of G. McKnight Kauffer. As to lettering pure and simple, no more choice or happy examples could be found than those of Vera Law, M. T. Holden, whose "Alphabet" is well-nigh impeccable, or the essays in calligraphy of Edward Johnston. It is pleasant to observe in most cases the consistent regard paid to the purpose of each design and the distinctly modern look which most of them assume. There is nothing outré, nor is there anything too consciously traditional about these designs. The exhibition will remain open until February 25."

An exhibition of American architecture has been held AMERICAN ARCHITECTURE this winter in the galleries IN LONDON of the Royal Institute of British Architects in London, and the February 15 issue of *The Studio*, the British publication, gives an interesting and thoughtful review of the exhibition by a Fellow of the British Institute.

"Probably it was the first time," he says, "that an occasion had been offered in England for the comprehensive display of illustrations of the principal buildings of our neighbors across the Atlantic, and from it one could see many things.

"There were first the magnificent photographs by which the buildings were represented. They were themselves works of art, not merely from the technical point of view (the technique being, however, above reproach) but on account of the skill displayed in choosing the viewpoint and placing the group on the paper. These photographs were not mere records, they gave full importance to the building, yet included a sufficient amount of the surroundings to indicate the setting. They



PORTRAIT FIGURE OF A GIRL
By ALBIN POLASEK

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were not just bald representations of masonry or brickwork such as a builder might produce, but were essentially photographs for the lover of fine buildings. The French are often successful with their architectural photographs in this way, but in England the art has yet to be developed, although there are various indications that English architectural photographers are traveling in the right direction.

"As to the buildings themselves," he continues, "they give occasion for much reflection. Great architecture has in all periods seized upon the requirements of its clients, and by natural expression has transformed them into works of art. It has always frankly accepted the limitations of site, material, cost of construction, and used them as a means to an end. It is possible to say of a Greek temple, a Gothic



COUNCIL OF TEN

JOSEPH DE CAMP

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cathedral, or any other really great design that it is a beautiful building, eminently suited to its purpose. An examination of the American exhibition seemed to indicate that in modern building the Americans have gone a long way towards the accomplishment of this difficult feat."

After a brief dissertation on the skyscraper, Mr. Bennett adds: "In the matter of other buildings, the ability of the American to seize upon and emphasize the essentials of his problem was fully proved. A chapel, an army supply depot, a library, a bank or a synagogue, all indicate clearly their special purposes. Domestic work is restrained and dignified, or open and attractive, according to its location in town or country. With a wide diversity of purpose this suitability is no mean achievement. Accompanying it, however, are other qualities such as recognition of the demands or requirements of site and the proper use and expression of materials. There is a studied beauty of detail, a variety, a wealth of accurate knowledge that cannot fail to win our admiration. The model taken for much of the work is self-evident. Some is unmis-

takably inspired by the buildings of Italy, some by the quiet delightful English college Quad or Elizabethan house. Other buildings show French or Spanish influence, but whatever the 'motif,' we seem to feel that it fits the subject and has been developed with sound and accurate knowledge—that it shows, in fact, true scholarship. This is, perhaps, the term that best describes American architecture as it is today. It is, above all, 'scholarly.' It is designed by men of taste who have added knowledge to their ability and now design something which the educated, artistic mind unhesitatingly accepts as satisfactory. Such praise does not admit that the work is invariably faultless. Here and there we feel that the designer has striven and failed—failed, shall we say, nobly, but nevertheless unmistakably. These cases are rare. They serve to show that these buildings which look so natural and inevitable were not really so. They arrived at perfection only after much hard and patient labor, much sifting of details, and much cold, hard self-criticism upon the part of the designer.

"Finally, the draughtsmanship must not

be overlooked. Draughtsmanship is a minor but a very delightful part of architecture, and one that will always be attractive. There were in the exhibition some excellent essays in pencil. Perhaps on the whole the pencil work was the most brilliant, but there were also exhibits showing good wash and water-color handling, and very fine examples of pen and ink. It is noteworthy that the perspectives and drawings were essentially architectural in character. The form of the buildings, their treatment, and in many cases their details, had been accurately delineated, and this without loss to the drawing as a 'picture.' These methods indicate a realization of the correct way to portray architecture. The impressionistic work, often effective, is useless alike to client and architect.

"This exhibition, with its strong vitality and sustained interest, was of great value to the lay as well as the technical public. Its examination has been a matter of great enjoyment, a pleasure that will bear future repetition."

THE SAINT-GAUDENS MEMORIAL AT CORNISH

"Shortly after Saint-Gaudens' death Mrs. Saint-Gaudens and her son, Homer Saint-Gaudens, now assistant director of the Carnegie Institute, Pittsburgh, conceived the idea of making his studio at Cornish a permanent memorial believing that this would be appropriate in itself, and also be of service to American art," says Royal Cortissoz in a little pamphlet recently published by the Board of Trustees of the Saint-Gaudens Memorial. "About a hundred works were available, in bronze or in plaster," Mr. Cortissoz tells us. No attempt was made to adopt throughout the formalism of a museum in the ordinary sense. It was intended, rather, to let the various objects fall into the picture with the least possible dislocation of it, as Saint-Gaudens himself had cared to have it. Some more or less methodical installation was essential to the proper presentment of things like the standing Lincoln, the "Victory" for the Sherman monument, the Puritan, the Adams monument and other works on a large scale, which were placed in the main studio, the one erected after the fire. But in the Little Studio, directly adjacent to the house, in which Saint-



THE GIRL WITH THE CURLS

By MARGARET FRENCH CRESSON

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Gaudens was wont to seclude himself, some of the larger sculptures reappear in reductions, among medallions and busts, and all these exhibits are so disposed as to leave the room practically as it was when the artist died. His desk in the corner remains untouched; the books on the shelves above it continue in the careless disorder of his day. The place was made into a museum but with such good judgment that the old atmosphere still pervades it. How far it has already met with public appreciation may be judged from the fact that more than thirty thousand visitors have passed through the studios since their present arrangement was established.

The educational advantages of a memorial like this were long since recognized in Europe. The potency of many an historic birthplace has there been accepted as of enormous importance. The site on which a man's works may slowly be gathered together becomes inevitably a place of pilgrimage, where the student may follow his chronology, analyze the phases of his artistic evolution,



INTERIOR

JOHN C. JOHANSEN

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and thus draw precious instruction from contact with his genius. Over and above the appeal of association, of sentiment, there operates the weighty influence of souvenirs carrying on a master's inspiration. If the birthplace is not accessible, then the nucleus of the tradition to be perpetuated must be supplied in some other way. Thus we have the great concentration of the paintings of Velasquez at the Prado and that of the works of Frans Hals in Haarlem. The Soane Museum in London is a place apart for connoisseurs of Hogarth. Among more modern memorials the Gustave Moreau Museum in Paris has long been celebrated, and more recently France has shown in kindred fashion her regard for Rodin. There was, then, nothing novel about the idea so generously developed by Mrs. Saint-Gaudens and her son. But alone, even with the substantial sacrifices they have made, they could not fix it upon a lasting base. Efforts have therefore been made, and are now widened in scope, by the friends of Saint-Gaudens, to ensure permanence to an enlightened project.

A bill has been passed in the State of New Hampshire incorporating the Saint-Gaudens Memorial—a fabric to exist in perpetuity for an educational end, and not alone for the pleasure which the public may find in the works of genius but for the improvement of taste and for the edification of students. Mrs. Saint-Gaudens has offered to turn over to the memorial all the Cornish property, on the sole condition that a fund be raised sufficient to cover the cost of maintenance. Her gift includes the real estate; the house and its contents, preserved exactly as in the sculptor's lifetime; the studios and the works of art they shelter, and the temple. As a safeguard against conditions which might arise upon her death before the plan had been fully realized, she has stated her agreement with it in her will. Hence nothing remains but for the Trustees of the Saint-Gaudens Memorial to issue this explanation of their purpose and its origin and to appeal for subscriptions to a fund of \$200,000 for endowment. Cheeks should be addressed to Charles D. Norton, Treasurer, 2 Wall Street, New York City.

PILGRIM
ART IN
NEWPORT

The Newport Art Association has arranged a series of three exhibitions of early American furniture at the Cushing Memorial, the first

of which was held from February 8 to 15. This exhibition covered what is termed the Pilgrim Period and contained the furniture and household wares of the early settlers of the historic towns of Newport, Portsmouth and Middletown. Portsmouth was settled in 1639, only nineteen years after the landing of the passengers of the *Mayflower* in Plymouth.

The collection at the Cushing Memorial was a remarkable one and illustrated the life of the early settlers in a most illuminating manner. There were a few articles of beauty and elegance, but the greater part of the objects displayed were of an extremely primitive character. Yet even in the plainest of these there was a romantic interest, for the early American craftsman, forced to labor with the simplest tools and the most inexpensive materials, shows in his work that there lurked in his memory forms of beauty and elegance which he did his best to express in his wood carving, iron work, or weaving.

Among the interesting specimens were corner cupboards, a trundle-bed, tavern tables, gate-legged tables, a six-legged highboy, several writing desks, and articles of pewter and wrought iron. In order to heighten the historic effect, the ladies of Newport who were in charge of the exhibition were dressed in costumes of the period which extends from 1639 to about 1730.

ALL
THE ARTS
AT THE
CARNEGIE
TECH.

The College of Fine Arts of the Carnegie Institute of Technology, Pittsburgh, held during February an exhibition of works by members of the Faculty, comprising paintings, illustrations,

sketches, works in sculpture, architectural drawings, designs for stage scenery and costumes, as well as examples of handicraft. This College of Fine Arts is unique, inasmuch as it brings together and definitely correlates all the arts. The Fine Arts Building in which it is located has a theater, exhibition halls, library and spacious foyer, many studios, drafting rooms, practice and re-

hearsal rooms, lecture and recitation halls, and the students are continually being given collaborative problems to solve. During the exhibition a series of special entertainments as attractions were arranged. Addresses on various subjects were given on the several afternoons. The orchestra, which obviously could not be represented graphically, gave several concerts, and the Department of Drama, marking the Tercentenary of the birth of Molière, presented two Molière dramas—"The Learned Ladies," and "Don Juan, or the Stone Guests."

Quite recently the Department of Applied Art of the Carnegie Institute of Technology has become affiliated with the College of Fine Arts, and an additional victory for the handicrafts has thus been scored. E. Raymond Bossange is director of the college, and the success of the experiment of thus educationally correlating the arts during the formative student period is largely due to his initiative and vision. Among the members of the Faculty well known for original work are: Edmund M. Ashe, illustrator; Frank A. Bicknell and Norwood H. MacGilvary, painters; Thomas Wood Stevens, etcher and pageant director.

AN ART
MUSEUM FOR
HOUSTON

Houston, Texas, is to have an art museum, the Art League of that city standing sponsor for the enterprise.

A tentative design for a building costing \$175,000 has been made by William Ward Watkin of Houston in consultation with Ralph Adams Gram of Boston and New York. The style chosen is classic. A colonnade made up of eight ionic columns is the feature of the façade. The administrative offices are to be on the first floor and the galleries above. The building fund campaign was opened recently, with a luncheon at one of the large Houston hotels, at which prominent citizens of Houston spoke on the value such an institution would be to the city and to its future citizens. One of the speakers, referring to the Art League, told of its accomplishment in securing legislation exempting art museums and similar property in Texas from taxation, and of \$25,000 spent by the organization for pictures for public schools not only in Houston but distributed throughout the state through the instrumentality of the University of Texas.

The Fine Arts Society of Seattle, Wash., held its Seventh Annual Exhibition of works by artists of the Pacific Northwest from February 5 to March 12. This comprised 217 paintings in oils and water colors and miniatures. The names of the majority of the artists represented were entirely unknown in the east, and yet the contributions were upheld to a high standard. Awards were made to Ambrose Patterson for a group of oil paintings, to Alfrida Storm for a water color entitled "Sunlight," to Johanna Matheson for a decorative painting entitled "Fantasy," and to Gertrude Sterne Singerman for a miniature entitled "Jack." To Paul Morgan Gustin honorable mention was given for a group of landscape paintings. The majority of the subjects set forth were found in the Pacific Northwest. This society has arranged for a series of exhibitions this spring, first among which is a collection of silks illustrative of fine design from Cheney Brothers, to be followed by an architectural exhibition and an exhibition of arts and crafts, both annual affairs.

CALIFORNIA
SCULPTORS' GUILD The exhibition of sculpture, held in the Los Angeles Museum at Exposition Park from January 27 to February 20, had a far greater significance than the mere showing of 122 examples of the work of twenty-six sculptors. It meant not only that their sculptures will no longer be tucked in at general exhibitions but that their work is strong enough to stand alone, promising to be a very important factor in making beautiful a city that has grown too fast but is still young enough to assimilate and adopt the work of her artists. It marked, to quote a local editorial, "an epochal event in western art."

The twenty-six exhibitors represented many nationalities. The subjects ranged from small medallion portraits to large fountains and memorial plaques. Such names as Julia Bracken Wendt, David Edstrom, Clare Sheridan and Carlo Romanelli assure the success of the Guild, whose first exhibition ranks with the usual shows in eastern centers.

Bessie Potter Vonnob, who happened to

be a visitor in Los Angeles at the time, was a jury of one to award the Barker medal, designed by Mary Mott-Smith. Her choice was Katherine B. Ingle's "Blow, Winds, Blow," a beautiful statue of a child facing joyously the western wind.

ARTS AND CRAFTS IN NEWFOUNDLAND Dr. Wilfred T. Grenfell reports remarkable success in establishing the handicrafts in northern Newfoundland. The natives are quick to learn and are proving expert as craftsmen, and, what is more, an excellent market is being found for their productions. Orders are coming in for homespun, and mothers in their own homes are hooking one or two mats a week "between times." The Newfoundland home-made toys are selling exceedingly well, and artificial flowers cannot be produced quickly enough. The little village of St. Anthony has increased its income approximately \$6,000 during the last year through the medium of these art industries. In making this report Dr. Grenfell says: "We have got to learn from other countries to encourage the small arts, crafts and industries that will enable us to convert our spare moments into remunerative work."

ART AND ARTISTS IN LOS ANGELES An interesting exhibition opened at the Los Angeles Museum on February 22. It was called "The Selected Work of Western Painters" and was sponsored by several museums in the west. A circuit covering a number of cities in the west and middle west has been formed, and the collection will be traveling for about a year. Contributions were made by artists in Kansas City, Seattle, Portland, San Diego and San Francisco.

The recently completed Marigold gallery at Hollywood opened its doors in February with an exhibition of paintings by R. Clarkson Colman, a marine painter living at Laguna Beach.

Helena Dunlap, a native California artist born at Whittier, and who has been traveling in Europe and India, held her first exhibit in America at the Stendahl Gallery early in March. During the latter part of March in the same gallery were shown a number of landscapes and marines by Jack Wilkinson

Smith. Mr. Smith was born at Paterson, N. J., and studied a short time at the Chicago Art Institute and Cincinnati Academy, but his art for the most part has been developed in California. He was at one time president of the California Art Club and has won many honors at western exhibitions.

Charles M. Russell, perhaps the only artist who has quite successfully portrayed the life of the plains, both from the artistic as well as authentic point of view, is showing a dozen large pictures of Indian and cowboy life at Kanst's. The exhibition will continue through April.

The Third International Printmakers' Exhibit, under the auspices of the Printmakers' Society of California, opened March 21 at the Los Angeles Museum to continue until April 17. Prints were received from all parts of America and abroad. The Australian Painter-Etchers' Society sent a collection in response to a special invitation, and in exchange courtesy, the Printmakers of California have sent a number of prints to be shown at the annual exhibition of the Australian Painter-Etchers' Society.

Edgar A. Payne held an exhibition of twenty-seven landscapes at the Stendahl Gallery during February. This was his farewell to Los Angeles, as he leaves in two months for Paris, where he intends to take up the study of portrait painting. He will exhibit in one of the downtown galleries in Chicago sometime in April or May.

ITEMS

Barry Faulkner and Paul Manship have accepted appointments as annual professors in the School of Fine Arts of the American Academy in Rome for the year 1922-1923. Both are former fellowship holders and will, while in residence at the Academy next year, collaborate in a memorial tablet in honor of Harry D. Thrasher and Walter L. Ward, alumni of the Academy, who lost their lives in the World War. The tablet is to be placed in the corridor of the main Academy building.

The 135th Salon of the Société des Artistes Français is to be held in the Grand Palais April 30 to June 30. The 27th Salon of the Société Nationale des Beaux Arts is also to be held in the Grand Palais from

April 13 to June 30. Meanwhile the Société des Artistes Decorateurs is holding its annual exhibition in Pavillon de Marsan (Louvre) from February 25 to April 2.

Mr. Charles Connick has lately completed four groups of windows to be placed in the lantern of Calvary Church, Pittsburgh, Pa., of which Cram and Ferguson of Boston are the architects. These windows represent saints of the Church, "Archangels," "Wise Leaders," "Militant Saints" and "Friendly Saints." In each instance the figure completely fills the panel, which takes the form of a pointed Gothic arch. The leading and general treatment follow Gothic tradition and are said to be direct and powerful in design and color.

An exhibition of the living arts and crafts of Palestine is being organized by Charles R. Ashbee, civic adviser for the Palestine administration, and will be held in the Citadel of Jerusalem, the Tower of David, next spring. A principal part of the exhibits will consist of the local costumes still made and worn by the peasants in the different villages and towns—Bethlehem, Nazareth, Hebron, Ram-Allah, etc. These costumes are very beautiful and go back, many of them, to Medieval, Crusading, Circassian, old Persian, even Classic and Biblical types. Unfortunately, modern commercialism and contact with other countries are rapidly changing the old customs and spoiling the beauty of the costumes.

The Art Extension Committee of the Better Community Movement of Illinois is circulating in the State of Illinois, chiefly in villages and rural communities, a group of twelve paintings by Illinois artists, a collection of fifty-seven photographs of sculpture and monuments in Illinois, and a group of landscape plans consisting of twenty-three drawings, showing how the grounds of homes in small towns and farmyards can be improved. Each place is permitted to have the exhibit for from four to six days at an extremely small cost.

This committee also is making a special effort to have unsightly billboards abolished.

The Detroit Institute of Arts has recently purchased for its permanent collection a group of paintings and drawings represen-

tative of the Modernist school. The group includes a self-portrait by Vincent Van Gogh; "La Fenêtre," by Henri Matisse; a still life by Raoul Dufy; two chalk drawings by Arthur B. Davies, and a drawing of a head by Derain.

From an unknown donor the institute has recently received, as a gift, a painting by Mary Cassatt, entitled "In the Garden."

The 31st Annual Exhibition of the National Association of Women Painters and Sculptors, Mrs. H. Van Buren Magenigle, president, will be held at the Anderson Galleries, Park Avenue and 59th Street, from Tuesday, April 4, to Saturday, April 15, inclusive. A reception will be held on the opening day, Tuesday, April 4, from three to six.

John C. Johansen, during the great Conference on the Limitation of Armament, lately held and concluded in Washington, was permitted to gather data for artistic and historic purposes and made no less than forty portrait studies of those in attendance, as well as sketches of the great hall, and

grouping, essential should a picture of the session ever be painted.

A three-quarter-length portrait of Secretary Hughes by Giuseppe Trotta is to be presented to the Italian Government by 100,000 American citizens, chiefly of Italian extraction, who desire to further friendly relationship between Italy and the United States. The portrait, which shows Mr. Hughes standing between a desk and a table as though just risen, was temporarily exhibited in the Corcoran Gallery of Art recently.

From Rome comes the news that the Roumanian Government is planning to establish an academy in Rome similar in character and scope to the French Prix de Rome and the American Academy, the latter located on the Janiculum Hill.

Winnipeg, Canada, has a thriving art school and has arranged to make use of a number of illustrated lectures circulated by the American Federation of Arts this season.

Bulletin—Exhibitions

- BALTIMORE WATER COLOR CLUB.** Peabody Institute Gallery.
Twenty-sixth Annual Exhibition.....Mar. 8—Apr. 8, 1922
- CHICAGO ARCHITECTURAL EXHIBITION.** The Art Institute of
Chicago. Thirty-fifth Annual Exhibition.....Mar. 12—Apr. 9, 1922
- THE PRINT MAKERS' SOCIETY OF CALIFORNIA.** Gallery of Fine and
Applied Arts, Los Angeles, Calif. Third International
Print Makers' Exhibition.....Mar. 20—Apr. 17, 1922
- NATIONAL ACADEMY OF DESIGN.** Fine Arts Galleries, New York
Ninety-seventh Annual Exhibition.....Mar. 24—Apr. 23, 1922
- NEW HAVEN PAINT AND CLAY CLUB.** Yale School of Fine
Arts. Twenty-second Annual Exhibition.....Apr. 4—Apr. 23, 1922
- SOCIETY OF WASHINGTON ARTISTS.** Corcoran Gallery of Art.
Thirty-first Annual Exhibition.....Apr. 8—Apr. 23, 1922
- CONNECTICUT ACADEMY OF FINE ARTS.** Wadsworth Athenaeum,
Hartford, Conn. Twelfth Annual Exhibition.....Apr. 17—Apr. 30, 1922
Exhibits received L. A. Wiley & Sons by April 8.
- CARNEGIE INSTITUTE.** Twenty-first International Exhibition
Pittsburgh.....Apr. 27—June 15, 1922
- CONCORD ART ASSOCIATION.** Concord, Massachusetts. Sixth
Annual Exhibition.....May 14—May 29, 1922
Exhibits received Doll & Richards, Boston, May 6, 1922.

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BULLETIN—MAY, 1922

TRAVELING EXHIBITIONS

War Portraits.....	Youngstown, Ohio.
Oil Paintings—National Academy of Design Winter Exhibition.....	Emporia, Kan.
Oil Paintings—Collection 2.....	Morgantown, W. Va.
Water Colors—American Water Color Society and New York Water Color Club.....	Indianapolis, Ind.
Student Work in Color and Design from Pratt Institute and the Rhode Island School of Design.....	Cape Girardeau, Mo.
Chester Springs School Work.....	Lincoln, Neb.
Prints for the School Room.....	Towson, Md.
Medici Prints.....	Galveston, Tex.
Photographs of Paintings by the late John W. Alexander.....	Shepherdstown, W. Va.
Textile Designs and Fabrics.....	Valley City, N. D.
Printed Fabrics for Home Decoration.....	Manhattan, Kan.
Wall Paper.....	St. Louis, Mo.
Photographs of Cathedrals.....	Faribault, Minn.
Children's Exhibition.....	Raleigh, N. C.

THE AMERICAN FEDERATION OF ARTS

THIRTEENTH ANNUAL CONVENTION, WASHINGTON, D. C., MAY 16-20, 1922

PROGRAMME

TUESDAY EVENING, MAY 16, 8.30 O'CLOCK

SPECIAL SESSION

CONTINENTAL MEMORIAL HALL

ART AS A NATIONAL ASSET

SPEAKERS, PROMINENT REPRESENTATIVES OF THE GOVERNMENT AND OTHERS

MAY 17, 1922

ORGANIZED ART

MORNING SESSION—9.30 A. M., Corcoran Gallery of Art

Opening Address by the President	MR. ROBERT W. DE FOREST
Report of the Secretary	LEILA MECHLIN
Report of the Extension Secretary	RICHARD F. BACH
Report from the Western Office	PAUL H. GRUMMANN
Report of the Treasurer	CHARLES D. NORTON
New Business:	
Membership Campaign	
Study Courses and Programmes	
Publications	

AFTERNOON SESSION—2 P. M., Corcoran Gallery of Art

ORGANIZED ART (*Continued*)

How the Greater Art Foundations Can Help the Lesser	MRS. MAUD HOWE ELLIOTT
	Secretary, Newport Art Association
Building an Organization	CHARLES L. HUTCHINSON
	President, Art Institute, Chicago, Ill.
Winning the People	ROSSITER HOWARD
	Curator, Dept. Educational Work, Cleveland Museum
Creating a Market	W. FRANK PURDY
	The Gorham Company
The Women's Clubs	MRS. WALTER LITTLE
	Chairman of Art, Fine Arts Department, Federation of Women's Clubs

5 P. M.

Mrs. Harding will receive the delegates at the White House

MAY 18, 1922

INDUSTRIAL ART

MORNING SESSION—9.30 A. M., National Museum, 10th and B Streets N. W.

Industrial Art as a National Asset	HON. HENRY WHITE President, Art Alliance of America
Industrial Art as a Personal Responsibility	MRS. RIPLEY HITCHCOCK President, Art Center, Inc.
The Craftsman Today, His Relation to the Community	H. P. MACOMBER Secretary, Boston Society of Arts and Crafts
Building up the Local Society of Craftsmen	CHARLES E. PELLEW President, N. Y. Society of Craftsmen
The Machine and Design—Quantity Production of Industrial Art	RICHARD F. BACH Associate in Industrial Art, Metropolitan Museum of Art

AFTERNOON SESSION—2 P. M., National Museum

INDUSTRIAL ART (*Continued*)

Making the Fabric—the Human Side of Production	HON. F. I. COX Interstate Commerce Commission
Costume Design	HARRY COLLINS Designer and Manufacturer, N. Y. City
The Art Director and His Job	STANFORD BRIGGS Vice-President, The Art Directors' Club, New York, N. Y.
Art and the Printing Press	FREDERICK W. GOUDY President, American Institute of Graphic Arts
Industrial Art and the Department Store	GRACE CORNELL
Process Film Showing Modern Manufacturing Methods in Production of a Textile	

SPECIAL SESSION

PAN-AMERICAN ART

Hall of the Americas—Pan American Union

THURSDAY EVENING, MAY 18, 1922—8.30 O'CLOCK

His Excellency, Senor Don Beltran Maihieu, Chilean Ambassador, Presiding

The Art of the Earliest Americans	EDGAR L. HEWETT School of American Research, Santa Fe.
What American Art Owes to Spanish Tradition	A. D. F. HAMLIN Columbia University, New York
American Motives for American Industrial Design	HERBERT J. SPINDEN Peabody Museum, Harvard University
Tendencies of Modern Art in Mexico	GUILLERMO SHERWELL Inter-American High Commission
Cooperation in the Advancement of Art	ROBERT W. DE FOREST President, American Federation of Arts

MAY 19, 1922

ART TEACHING

MORNING SESSION—9.30 A. M., Corcoran Gallery of Art

Professional Art Teaching—At Home To be announced later
Abroad (The American Academy at Rome and that for which it stands)
ROYAL CORTISZOZ
Correlating the Arts E. R. BOSSANGE
Director, College of Fine Arts, Carnegie Institute of Technology, Pittsburgh
Industrial Art HUGER ELLIOTT
Principal, School of Industrial Art, Philadelphia
Art in the Colleges FRANK JEWETT MATHER, JR.
Marquand Professor of Art, Princeton University

AFTERNOON SESSION—2 P. M., Corcoran Gallery of Art

The Practical Utility of Public Art Commissions (Illustrated)
ANDREW WRIGHT CRAWFORD
Secretary, Art Jury, Philadelphia
Landscape: Its Use and Abuse JAMES L. GREENLEAF
Vice-President, American Society of Landscape Architects
New Business—Resolutions—Elections.

FRIDAY EVENING—7.30 O'CLOCK

DINNER

SPEAKERS :

E. H. BLASHFIELD Fellowship in Art
President, National Academy of Design
ROYAL CORTISZOZ Sanity in Art
Art Critic, New York Tribune
WALTER DAMROSCH Music in America
Conductor, New York Symphony Orchestra
CHARLES RANN KENNEDY Art for All
Dramatist
HOMER SAINT-GAUDENS Uplifting the Public
Assistant Director, Department of Fine Arts, Carnegie Institute, Pittsburgh

THE AMERICAN MAGAZINE OF ART

MAY, 1922

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LOUISE L. STRANG
Crafts

ALICE CRAIG
Children's Classes

RUTH HARTER
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THE BLUE BOY

A PAINTING BY

THOMAS GAINSBOROUGH

COLLECTION OF HENRY E. BUNTINGTON, ESQ.

THE AMERICAN MAGAZINE OF ART

VOLUME XIII

MAY, 1922

NUMBER 5

THE BLUE BOY

Sometime in the 1770's Gainsborough painted *The Blue Boy*, to refute, it is said, the claim of his fellow painters that no portrait in which the dominant color was blue could be successful. It is a large canvas, measuring 5 feet 10 inches by 4 feet in dimensions, one of the world's masterpieces—a triumph of art.

The subject of the picture was the son of a prosperous ironmonger, Buttall by name, of Soho, London, and after being exhibited it passed into Master Buttall's possession. In 1796 this painting passed into the hands of George, Prince of Wales. Later it became the property of John Nesbitt and of one other, who sold it eventually, and within a comparatively few years of its creation, to Earl Grosvenor. For many, many years it has hung in Grosvenor House, Mayfair, London, and been regarded by Britishers as one of their great National treasures, despite the fact of its being in private ownership. But the burden of war taxation has rested heavily upon the shoulders of Britain's wealthiest sons, and last summer this picture was sold by the Duke of Westminster to Sir Joseph Duveen, and by him to Mr. Henry E. Huntington, of New York and San Gabriel, California, for a sum reported to approximate \$800,000—the largest amount as yet paid for any painting.

When the picture was removed from Grosvenor House it was for a time exhibited by way of a last showing to the English people, in the National Gallery, London, and in a London paper appeared from a "Special Correspondent," this beautiful "farewell" which we now reprint. The cutting came to us from a friend, who had in turn, received it from a friend. In which of the London papers it appeared we do not know, but we feel very confident that neither the writer nor the original publisher will object to its re-publication in order that many in our country may know the spirit in which this noble boy was speeded on his way to his new home. Right well might the loss of so precious a work of art have engendered bitterness, envy, scorn, but instead we find here only friendliness, affection, confidence.

This lad, like other noble lads of earlier centuries, has come to us with the blessing of those he has left, to help us build here in our own land, both broad and fair, a greater nation, thinking high thoughts, given to courageous deeds, loving beauty and cherishing as a common and invaluable heritage its finest expression in art.—THE EDITOR.

A FAREWELL

"WE have been to say good-bye to a boy who is leaving England, in a day or two, forever. He received us dressed in a beautiful blue satin suit, of the blue which makes you dream of many things, of pale sapphires, of moonlit seas, and queens, and waters stilled at even. He stood watching us, who had come for a last interview with him; very calm and debonaire, a child, yet almost a man. He was not at all conscious of his wonderful clothes; they were only a part of himself, as was also the hat, with a sweeping plume, which he held so negligently. His coat was trimmed here and there with

silver, and his shoes were made perfect with blue and silver bows. They would be spoiled if he ran through the brake, or if the dew brushed them in the lovely park which is his background; yet we know that this boy, like every other English boy, would pull off his fine clothes and become one of the wild things who run and hunt and shout for joy. He would smile at his own portrait, even while he admired the skill with which Mr. Gainsborough has reproduced his best Court suit.

"He is going to leave us. There were crowds of others who came to say good-bye;

we had to wait a long time before we could get near him. There must have been many who had never seen him before, and had hurried to meet him for the first and last time. Absurdly enough, perhaps, one or two of us had tears in our eyes; we hardly knew why. Perhaps it was because some of the lovely youth of our country seemed to be going with him, some of the grace of the old time, when men and women wore these gorgeous clothes, and were untroubled by the many self-questionings of our generation; something of the courtly grace and serene carriage of a people who knew themselves a great people, and were not ashamed to own it. His face is full of promise, a little shy, a little bold; he has courage and fire, and there is a dream behind his eyes. As we said good-bye at last, we told him that we should never forget him,

or forget to be proud of his painter. We told him he was going because we have not enough money to keep him, and that it is the very rareness and exquisiteness of his beauty which has caused our loss; not indifference or lack of love. He said he might have thought it was that, perhaps, but as nearly 100,000 people had come to bid him farewell, he knew better. We asked him, too, not to forget us, or to cease to love us, but to love also the cousins overseas to whom he is bound, to speak to them of our common heritage, and to tell them that if he has to go we would rather it were to them than to an alien race.

"We turned away, for people were still pressing round him, but he gave us one of his shy smiles, and we felt sure that he understood."

PICTURES AND THE COLLEGE

BY EDWARD W. ROOT

THE PROBLEM confronting whoever undertakes to teach an appreciation of pictures to college students is not how to send them out into the world provided with historical and philosophical information which (if remembered after graduation) may prove of use to them should they at some later time begin the study of pictures; but how to send them out as men who have already begun this study and found in it enough of value to wish to carry on. The retention of facts in the mind for possible future use is not culture, nor is it conducive to a desire for culture. Culture is the co-ordination of individual experiences by the intelligence, and the desire for culture springs from those profound sensations of loneliness, incompleteness and mental and emotional sterility that such coordination tends at times to dispel. For a due estimate of the relation of memory and imitation to culture and for a suggestion of what culture really is one would do well to read the account of the education of Laura Bridgman, as quoted where we may all easily find it, in Dickens' "American Notes."

The problem of any one who attempts to culture on the significance of pictures is,

then, how to get his pupils to perceive the mental coordinations of the various artists as expressed in their work. Needless to say this problem presents certain serious difficulties.

To appreciate art of any kind one must be moved by it. Art is a form of revelation by juxtaposition. The relation of the symbol and the technique to the idea is not given with the convincing elaboration of a written statement, but in the form of a vision that omits everything but fundamentals and makes great demands upon the experience, observation and emotional alertness of the student. No doubt most of us who are at all familiar with practical psychology—and who is not?—will agree with the proposition that those men are easiest to move who have been moved already. Unfortunately most college students have seen relatively little, observed even less, and thought hardly at all regarding their observations. They have been book taught and laboratory taught but their education in nature and human nature from the viewpoint of the everyday philosopher has been left to hazard. Not having been encouraged, except in certain rare instances, to observe and reflect

upon what they see, they have to a certain extent lost the habit of forgetting themselves in their surroundings and have at the same time unduly developed that self-conscious condition of mind so diametrically opposed to the mental state of the artist. The artist loses consciousness of self completely in what he sees, in his correlations of what he sees, and in those profoundly disturbing or calming emotions which occur in him as a result of his cogitations and technical manipulations.

How can these emotions which he experiences be communicated by pictures to a class of young men who, because of defective training, seldom observe what he observes and seldom, if ever, are moved by reflections such as his? The typical college youth with perfectly good eyes is almost as difficult to bring into visual relation with the world as the blind Laura Bridgman—in one respect he is more difficult, for he has not suffered that almost total deprivation of sensory communication which in her case made any form of mental stimulation eagerly to be desired. He has his moments of deep immersion in abstract studies and college activities; he is subject to the strong excitements of athletic and academic competition; and whatever ambitions he has for public service and distinction are for the time being in the way of being satisfied. He has, moreover, as a rule, constant and ardent companionship and, although to a very limited extent, a developing sense of domestic responsibility in connection with his fraternity. It is only now and then, in his periods of removal from the segregated life of the college, that he finds himself face to face with nature and with human society as it generally is. And it is in these moments only—or chiefly—that he feels the miserable self-consciousness and restlessness of those who have eyes with which they have not been taught to see. The circumstances of a man's after life compel him to observe and reflect, but the process of compulsion is likely to be painful and to break down altogether or complete itself too late. Not a few men have achieved the habit of observation at an expense of anguish which has left their hearts too enfeebled to respond to the pathos, the sublimity and the pageantry of the encircling world.

The very disinclination, then, of most

college undergraduates to observe and reflect—a disinclination which renders them especially insusceptible to graphic communication—requires for their own sakes that they be reached by such communication. In other words, the exposition of graphic art in colleges will satisfy a real need if it succeeds to any considerable extent in focusing the undergraduate's attention upon the visible universe and helping him to read its signs with understanding and sympathy. If it does this, if in a single instance even it succeeds in inducing him, through the example of a picture, to apprehend the significance of visible phenomena connected with his own experience, then it will have given him a beginning in the appreciation of art and provided him with the only kind of satisfaction that stands much chance of stimulating and nourishing in him any genuine, permanent interest.

Unhappily the problem of presenting pictorial art to the college student as an illuminating comment on his own experience is complicated by other difficulties besides his disinclination to observe and reflect. The art of the great masters is for the most part an expression of a past and adult experience which has little or no analogy with the present day life of the youth in college. In explaining the themes, moods and technical expressiveness of such an art the teacher has, therefore, to depend largely upon that winding thread of memory which, terminating at one end in the pupil, reaches backward through countless generations to the very protoplasm itself. There is a fund of experience in every man which seems to have been inherited rather than acquired, and it is to the visual part of this fund, garnered by ancestral eyes, that the teacher has to appeal when he offers his interpretation of one of the recognized masterpieces of painting. Judging casually there is little or nothing in the life of the American collegian to reflect the gentleness of Leonardo's *Virgin of the Rocks*, the terrestrial mystery of Botticelli's *Spring*, the romance of Giorgione's *Fête Champêtre*, the sadness, weariness, shrewdness and naked courage of some of Rembrandt's portraits of himself. If we are to interpret such pictures at all for the adolescent, we must believe that all men—or at least some

men—inheriting recollections of a long past adult life and that these recollections lie in the memory, like the Sleeping Princess in the Wood, in a state of suspended animation. Any teacher who does not share this belief will have to conclude, if he is honest with himself, that a discussion of most of the masterpieces of antiquity is of too little value to be worth the trouble of undertaking. And even if one believe the contrary, one may well doubt whether the results of such a discussion are worth the expense of time and effort.

Of course such a doubt applies only to those masterpieces which appear to have little or no analogy with the life experience of the undergraduate. Old pictures which seem to afford parallels for youthful experience deserve to be more hopefully considered. But unfortunately such pictures are difficult to locate, even in museums, and in the case of most colleges cannot be made available for study. Not the least of the difficulties of teaching college classes an appreciation of pictures is the lack of materials with which to teach them. Almost all the masterpieces of literature are procurable for collegiate purposes at anywhere from a few cents to several dollars apiece. The book, because of its capacity for unlimited multiplication without the slightest loss of artistic significance, has become and will remain the greatest agency for the spread of culture that mankind possesses. Nevertheless the picture preceded the book as a means of human enlightenment and will continue to hold a place amongst the arts of expression just so long as it continues to afford the best, and, in some cases, the only means of presenting truth to the mind. Unfortunately the best pictures submit at most to very limited multiplication and are for this reason very costly or beyond price. Such pictures are, moreover, almost all in a few great public or private collections or in the hands of dealers awaiting sale; nor ought they, in any case, to be loaned around about and submitted to the liability of damage, loss and theft. The only class of work available for purchase by colleges at a moderate price is contemporary work. But by far the greater part of such work—by far the greater part of, say, the pictures shown each year at the New York and Pennsylvania Academies—is without much

artistic significance; while of the part that remains, only that portion is still cheap which, because of its novelty or strangeness, is held in general distrust. Needless to say the purchase of such pictures with college money would not be tolerated by the average board of college trustees. Provided, however, that the purchasing agent for the College is a man of exceptional taste, familiar with the best and determined to buy only the best under the most advantageous conditions, a certain number of fine pictures—mainly engravings, woodcuts, etchings and lithographs remain available. Pictures of this character, with a few process pictures taken from the magazines and a few original oil paintings, water-colors and pastels acquired by purchase or gift, should form the nucleus of the College Collection and the chief reliance of the teacher in his attempt to show his pupils the relation between art and themselves.

Too many educational institutions have shown in the past a disposition to teach an appreciation of pictures through the medium of photographs. Where such a method of teaching has been dictated by an absolute necessity for economy it is excusable and possibly justifiable; but where it arises from a failure on the part of the authorities to provision the nature of culture in general and artistic expression in particular, it cannot be too strongly condemned. It is possible, at relatively small cost, to procure a file of photographs that will illustrate European painting, beginning with the works of Giotto and ending with the latest Paris sensations of, say, Picabia and the brothers Villon. Such a file appeals strongly to the academic mind, in that by basing one's lectures on it the teacher is able to cover the ground historically and at the same time arrange his lectures into one of those convenient chronological systems so familiar to every undergraduate. It appeals, moreover, to that portion of the undergraduate body that reckons culture as the ability to state on hearsay the size, location, age, nationality and authorship of the various cultivating agencies. But this view of culture does not deserve to be encouraged—or if it does, its encouragement may be safely left to the literary circles of Gopher Prairie.

The objection to the photograph of the

oil painting, pastel or water-color is that it presents the idea—and sometimes not even that—without those refinements of tone and color which give to it its due emphasis and which by their own intrinsic beauty arouse and engage the sympathies of the observer. In other words, in the photographic transcription all, or nearly all, of the abstract beauty of the painting—that part of the painting which corresponds to the eloquent delivery of a speech—is lost. It is a fact well known, especially in America, that a finely composed speech uttered in a monotone or with a great number of false or harsh inflections lacks much if not all of its power to persuade. Why, then, should we doubt that a finely composed picture when its values are falsified and its colors blackened and thinned by photographic transcription also lacks the eloquence to persuade? At best the task of getting the student to feel the idea of a picture is difficult. But without the charm and subtle emphasis of the original technique to assist the interpreter the task is doubly hard.

What has been said applies to paintings whose primary intention is to express dramatic, psychological, lyric, humorous and other ideas. In spite of the limitations suggested, photographs of paintings of this kind are, as a rule, able in some measure to transmit the ideas connoted. But we ought never to forget that the abstract beauty or logic of a painting is something more than a mere means of presenting an idea forcefully to the mind. The element of beauty, which to some extent at least pervades every work of art irrespective of its subject and sometimes in spite of it, is a thing to be desired and sought in itself. Not the least of the contributions by an original painting to the happiness of man is, or may be, the gratification of his sense of quality—of his sense of richly colored surfaces, of pigments so skillfully handled that they seem to become the very counterpart of air, of distinctions of hue and value so fine that they produce their effect without even being noticed. In this connection it may be apropos to quote from an article recently published in the *New York Tribune* regarding a canvas by Vermeer. Of this canvas and its painter the *Tribune* writer says: "Besides his [Vermeer's] human interest

he has, to overtop all his followers, the very perfection of technique. There is a point where technique takes on an extraordinary puissance. It passes into beauty, a beauty so fine and so distinguished that it ranks as a spiritual achievement, carrying craftsmanship out of itself, as it were, and lending it the force of imaginative art. This is the beauty of the picture to which we are now referring [Young Girl with a Flute]. Color is transmogrified into a kind of sensuous eloquence. Brush work becomes magical, now accomplishing marvels of delicacy and now enriching the surface of the panel with a noble breadth. In every touch there is the indefinable, golden virtue of style, the individual character which . . . reveals Vermeer and in the process sets him apart from all the other painters in history."

Unfortunately even the finest colored photographs do not adequately translate style of this sort. They cannot. The pastel owes its softness to the cross reflections of the minute particles of pigment that compose its surface; the water-color, its limpidity to the amazingly dextrous slipping of transparent washes of one pigment over another pigment; the oil painting, its atmosphere and the depth and mystery of its color to the building up of parts of the picture layer on layer in such a way that the reflections from the pigments beneath mingle with and transform the reflections from the pigments above. Photographs colored mechanically with a few thin films of inky paint cannot reproduce effects got by such means and methods. Not even the most skillful copyist can reproduce a masterpiece, for the technique of every such picture, even in cases where it is not hidden in part beneath the surface, is governed by a highly individual temperament reacting to the task in hand in ways peculiar to itself.

No one would welcome more gladly than the writer the popularization of the various kinds of painting that would follow the discovery of some adequate system of reproduction. But he cannot help feeling that the spirit which seeks to interest a wider public in such things through the medium of photographs may become a decivilizing and debasing influence, unless its activities are qualified by the frankest explanation of the inadequacy of the means

to the end and determined by an unalterable resolution to introduce the public to the finest and most genuine forms of graphic expression as soon and as thoroughly as possible. It seems to the writer that teachers of art might do well to ask themselves more often than they do the following question: For every intelligent man brought to a study of original pictures through the medium of photographs how many men of the same kind are turned away? It is conceivable that a group of intelligent beginners entertained for a time on a series of fine plays poorly staged and poorly acted might give over play-going altogether as offering too little that was significant in exchange for the amount of time expended in attendance. There is a kind of nature which is aroused to sympathy only by what is finest in the sympathetic sense, and it is this kind of nature, above all, that the teacher should endeavor to reach and which he will not reach, as a rule, through process pictures, process music, process furniture, process religion, or any other form of cold storage substitute.

The use of one class of photographic reproduction for purposes of instruction ought to be excepted from the above rather sweeping condemnation. Photographs of drawings in pencil, red or white chalk or, above all, pen and ink, if carefully made, preserve so much of the simple technical charm of the originals that they deserve more consideration from art teachers than they have hitherto received. There are hundreds of such photographs of drawings by the masters available at a relatively small cost. Inasmuch as the making of these photographs has not involved the impossible task of reproducing highly complicated and subtle arrangements of pigment, they represent the originals without conspicuous falsification or loss of technical beauty. On the other hand, on the side of motive, they offer a wealth of illustration for the lecturer—movement, construction, design, composition, the poetry of light and shade, the dramatic, the psychological, the fantastic, the humorous, the satiric—almost every kind of pictorial motive is to be discovered in them.

By way of conclusion the writer would like to dwell for a few moments upon what he has long thought to be the most fruitful

relationship open to the would-be student of pictures—namely, the friendship and companionship of an artist of the better sort. To share one's experience with such a man, even occasionally; to have him observe what you only see and to be the spectator while his skillful hands give to the symbols of your own remarking a graphic emphasis that reveals their mutual relation; to be conducted through the living world by a living being, vital, observant, reflective, sympathetic, expressive—is in itself a liberal education. Of course, such a relationship lies apart from and beyond normal scholastic training. As a matter of fact, owing to the very small number of genuine artists and the comparatively large number of would-be pupils, it lies beyond the reach of all but a very few—and these few are, as a rule, and ought to be, art students studying to become artists themselves. Nevertheless, in the conduct of academic art courses, the relationship between the painter and his young disciple is worth bearing in mind, because, of all the relationships that youth can form in its search for visual understanding, it is infinitely the best.

EXHIBITIONS ABROAD

PARIS

Société des Artistes Français. 135th Salon. Grand Palais, April 30 to June 30.

Société Nationale des Beaux-Arts. 27th Salon. Grand Palais. April 13 to June 30.

LONDON

Royal Academy of Arts. Burlington House, Piccadilly. Summer Exhibitions. May—August.

Royal Society of Painters in Water Colors. 5a Pall Mall East. Spring Exhibition. March 18—May 27.

Royal Institute of Painters in Water Colors. 195 Piccadilly. Annual Exhibition. March—May.

International Society of Sculptors, Painters and Gravers. 28th London Exhibition, Grafton Galleries, Grafton Street, W. I. Now open.

VENICE

Thirteenth International Exhibition of Art. April—October.



AN ANGEL

ABBOTT H. THAYER

OWNED BY JOHN GELLATLY, ESQ.

Courtesy of the Metropolitan Museum of Art

THE THAYER MEMORIAL EXHIBITION

AT THE METROPOLITAN MUSEUM OF ART

BY MARIA OAKEY DEWING

AT THE Metropolitan Museum of Art on the twentieth of March, 1922, a large and interesting assembly looked at Abbott Thayer's pictures gathered together in a convincing array. They were more various than we who had seen them one by one all

these years were prepared to find, more glowing with the color, than we had believed, so gathered and helping each other like flowers in a bouquet.

Partly it was the white, so much white of drapery and of wings; a white in the drapery

that was not of the texture of cloth or fabric of any kind but rather the white of sculpture. This was what Thayer saw in white drapery—this extraordinary, luminous, abstract, suggestive mass.

The heads looked out from the many canvases unabashed at the revelation of the soul within, frankly sharing their secret with you alone—you—the spectator who came there to receive their confidence.

Mr. Gellatly lent munificently to this exhibition many of the most important works—one of which is a winged figure less than half length. Here we have the white drapery and the very simply treated white wings almost covering the light background and making the setting of a little head of a very young girl with flower like pale face, with a small fresh blossom of a mouth, and innocent brown gray eyes. I find this head the finest of any shown in the collection, a miraculous achievement of expression done in delicate values that model through almost imperceptible gradations. The expression achieved is that of spotless innocence and aspiration. She might be listening to heavenly music. This would indeed be the face of an angel if it did not arouse in us the sense of protection and the desire to tenderly and reverently caress. One does not think of caressing an angel.

Another triumph of expression and of masterly modeling is the head of a young child, the artist's daughter Gladys. It occurs in the "Madonna Enthroned" (also lent by Mr. Gellatly), a large picture which represents a seated woman with a kneeling child on either side. Gladys is the child to the left. She turns her little face and looks at you proudly. I think nothing ever represented childhood better than this and in technique it is masterly.

The portrait of "Mary" has an arresting reality. The head is as good as the best Old Master, as good as nature, one might say, for it seems absolutely real. It is much relieved against the very dark background which may have seemed to the painter too dark, for he has mitigated it with painting on either side a light blue strip of color. Now, however unusual such a treatment of a background may seem, in this picture this is exactly right and executed with a surprising skill.

There are two portraits of the same model

in almost the same dress illustrated in the catalogue, numbered 66 and 67. The larger one, 67, is conspicuously placed. It is called "Lady in Green Velvet." It is full of suggestion of the old Italian portraits. It is very decorative and one hand very much displayed. The other, No. 66, appears to me to be the finer of the two. "Young Woman in a Fur Coat" it is called, though some narrow trimmings of fur seem the excuse for the title. The hanging committee elected to place this high and rather obscurely in a corner. Still even so we can see the exquisite head, painted in tones of rose and pearl with a beautiful technique rather flatly, and the tender olive and gray shades of the dress making a harmony even more delightful than the larger picture, 67, which is indeed a very splendid thing. We might use this word in describing the full-length, half-nude figure with luminous flesh painting and the suggestion of a harp in the background. This harp seems to be there for the same reason and treated very much in the same way as the two light blue strips in the portrait of Mary.

There are only a very few of these pictures that are not familiar to us, and yet it seemed as if they had never really been seen before. In this grand, spacious gallery the single pictures were parts of a magnificent whole. It was as if in seeing each work as it came from the hand of the painter we had been examining the fragments of a statue. Here they were built together; they were one work; that of a lifetime dedicated to an absolutely original conception of beauty.

It is not, after all, his success in the mastery of his art but his success in showing us his mind that is so amazing—a mind of wide and powerful grasp—you see the poet, the scientist, the lover and comprehender of nature, for the three landscapes shown in this collection have the same intensity as the figure pieces and are more impeccable. The two large—well, I had nearly said the two large portraits of Monadnock are beyond praise, and the smaller canvas of a meadow with a marvelous, luminous sky and cattle that push snorting through the lush grass eagerly seeking the water below is like a song. What a passion he shows for nature of whom he has so intimate a knowledge!

There are two skillful canvases of pale

roses, also a group of early studies almost huddled in a corner, studies smaller than life of many things and of young children quite wonderfully asleep, and a number besides of trifles, for as Chase once said to me in showing me the work of some pupils: "One must make a beginning."

But although up to the last Thayer was an uneven painter, he made his beginning very early and some of his early canvases are masterpieces as well as his late ones, and there is a singular continuity in all his work, various as it is. The seal of Thayer is on it.



MEMBERS OF THE COUNCIL OF THE NATIONAL ACADEMY OF DESIGN ON THE STEPS OF THE AMERICAN FINE ARTS SOCIETY BUILDING

THE NATIONAL ACADEMY EXHIBITION

THE National Academy of Design, founded in 1825, held its 97th Annual Exhibition in New York from March 25 to April 23. The illustration given above shows the members of the Council on the steps of the Fine Arts Building, 215 West 57th Street, wherein the exhibition was held. From left to right these are: William A. Coffin, President, American Fine Arts

Society, Charles C. Curran, Harry N. Watrous, Emil Carlsen, Robert I. Aitkin, Edwin H. Blashfield, President, the National Academy of Design, Wm. S. Robinson, Louis Betts, W. Granville-Smith, and Douglas Volk.

This exhibition comprised 422 exhibits, 84 by Academicians, 78 by Associates, and 260 by non-members. The Thomas B. Clarke Prize was awarded to Gertrude



THE CARPENTER

BY GERTRUDE FISKE

THOMAS B. CLARKE PRIZE

97TH ANNUAL EXHIBITION, NATIONAL ACADEMY OF DESIGN



TOHICKON

DANIEL GARBER

FIRST ALTMAN PRIZE



GLEAM ON HILLTOP

GARDNER SYMONS

SECOND ALTMAN PRIZE



PORTRAIT OF CHILDE HASSAM, N. A.

WAYMAN ADAMS, N. A.

97TH ANNUAL EXHIBITION, NATIONAL ACADEMY OF DESIGN

Fiske for her portrait study entitled "The Carpenter"; the Julius Hallgarten Prizes (first) to A. T. Hibbard for the painting "Late February," (second) to Robert Philipp for his Portrait of Himself, and (third) to Louis Ritman for his "Sunlit Window"; the Saltus Medal for Merit to Anna Vaughan Hyatt for a statuette,

"Diana"; the Isaac N. Maynard Prize to DeWitt M. Loekman, N. A., for his portrait of Cullen Yates; the Altman Prizes, first to Daniel Garber and second to Gardner Symons for landscapes illustrated on the previous page; the Ellen P. Speyer Memorial Prize to Amory C. Simons.

Again the Academy Room was set aside



PORTRAIT OF CULLEN YATES, N. A.

DEWITT LOCKMAN, N. A.

ISAAC N. MAYNARD PRIZE
97TH ANNUAL EXHIBITION, NATIONAL ACADEMY OF DESIGN

for a collection of drawings, etchings, engravings and prints, and there it was that the greatest number of sales were made. The visitors' goal, however, was, as always, the Vanderbilt Gallery, with its spacious proportions and excellent lighting. Herein was assembled this year an uncommonly fine collection of handsome canvases, paint-

ings strong in color, well composed, virile and individual, full of the truth of nature, and rendered with characteristic American straightforwardness, simplicity and rather uncommon dignity. In this exhibition, however, as in others recently held, still life and landscape were superior in merit and interest to figures and portraits.



PHOTOGRAPH SHOWING IVORY AND COPPER GILT CASKET MADE TO CONTAIN THE PHILADELPHIA AWARD, IN MISS VIOLET OAKLEY'S STUDIO, WITH STUDIES FOR MURAL PAINTINGS BY MISS OAKLEY IN THE PENNSYLVANIA STATE CAPITOL

THE PHILADELPHIA AWARD

BY EDITH EMERSON

ALL Philadelphians rejoice in the decision of the Board of Trustees to bestow the Philadelphia Award of \$10,000 upon Leopold Stokowski, conductor of the Philadelphia Orchestra, "In recognition of the immeasurable benefits which have come to Philadelphia through the ministrations of his inspired leadership of the Philadelphia Orchestra and the refreshment of spirit which all have received from the pouring forth of this Divine Music," to quote from the illuminated vellum scroll which accompanied the award. The scroll, the gold medal, and the ivory casket which enshrined them are the work of Violet Oakley, A. N. A., painter of the mural decorations in the State Capitol of Pennsylvania, who was chosen by the Board as the artist best fitted to interpret the ideas

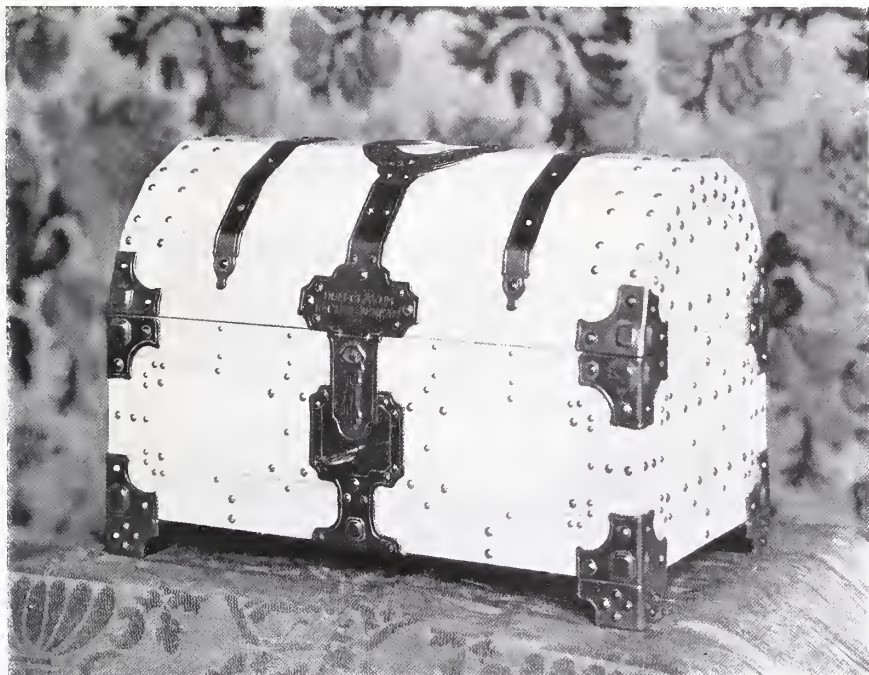
of the founder of the award, Mr. Edward W. Bok.

"The Founder believes that service to others tends to fill life with joy and renders whole communities prosperous, and that the Ideal of Service as a test of good citizenship should be kept constantly before the minds of the people of Philadelphia in general, and of the young in particular."

Remembering that the founder of the "City of Brotherly Love" worked with a similar purpose, Miss Oakley has placed upon the obverse of the medal the figure of William Penn clad in the "Armor of light" and bearing the "sword of the Spirit" which is the Word of God. On the reverse is the figure of the Christ washing the feet of the beloved disciple John, and the inscription: "I am

among you as he that serveth." Former renderings of this subject have generally represented Peter, because of his protest which brought forth the explanation by Jesus, but in this case John was chosen to represent the young people. Mr. Bok particularly wished emphasis placed on the idea of service. The two figures are beautifully composed in the circular space, and the

riveted and strongly bound with hand-wrought copper gilt. The craftwork is by Douglas Gilchrist, instructor in metal work at the Pennsylvania School of Industrial Art, who has carried out Miss Oakley's design with great fidelity and exquisite technical finish. On the lid is the Swastika, a favorite emblem of Mr. Bok's, symbolic of eternity. Above the lock are the words:



IVORY AND COPPER GILT CASKET DESIGNED BY VIOLET OAKLEY AND EXECUTED BY DOUGLAS GILCHRIST, TO CONTAIN THE PHILADELPHIA AWARD, FOUNDED BY EDWARD W. BOK, 1921, CONSISTING OF GOLD MEDAL, VELLUM SCROLL AND CHECK FOR \$10,000

medal is distinguished in technique, harking back to the tradition of Pisanello and the great Italian medallists of the Renaissance rather than to the French School, more recently in vogue. It is simple and direct. The relief is rather high, as the medal was cast instead of being struck from a die, again following the venerable custom of the Italians. The casting was admirably done from Miss Oakley's model by the Medallie Art Company of New York.

The casket is a unique work of art in itself, fashioned of sturdy walnut, which in turn is completely covered with plates of ivory,

"Dum Clavum Rectum Teneam" (May I hold the right key), the motto from the arms of William Penn; and carved in the ivory in slender letters "By Love Serve One Another." On the hasp is a tiny figure holding a wreath, and the Swastika appears again on the key. The white and gold effect of the whole is one of great purity, and when open the intense sapphire blue of the velvet lining presents an interesting contrast. It was planned to hold the check, the medal and the scroll, all together.

The night of the presentation of the award, the Academy of Music was in gala dress



GOLD MEDAL—PHILADELPHIA AWARD

DESIGNED AND MODELED BY VIOLET OAKLEY

OBVERSE: WILLIAM PENN IN ARMOR—REVERSE: CHRIST WASHING THE FEET OF THE DISCIPLE JOHN

decorated with flags and flowers. The orchestra was massed at the back of the stage, while the speakers and distinguished guests occupied the front. Addresses were made by the Mayor of Philadelphia, the Hon. J. Hampton Moore, the Governor of Pennsylvania, the Hon. William C. Sproul, and the Solicitor General of the United States, the Hon. James M. Beck, who dwelt particularly on the value of spiritual things as compared with the material. Great outbursts of applause and a roll of drums from the orchestra greeted the announcement of the prize-winner's name, which was made by Dr. W. W. Keen, chairman of the Board of Trustees, after expectancy had been raised to a high pitch. Other members of the board charged with making the momentous decision were: Senator George Wharton Pepper, Effingham B. Morris, Lucretia L. Blankenburg, Marion Reilly, Rodman Wanamaker, Samuel S. Fels, General Leonard Wood, Edward W. Bok, and Albert Atlee Jackson, secretary. Roland S. Morris ex-Ambassador to Japan, and president of the Philadelphia Forum, under whose auspices the presentation ceremonies were conducted, presided.

This award definitely places the civic service of a great artist on a high pinnacle and gives us hope and faith that a light has dawned upon this so-called industrial age. Industry and art go together as the true artist knows. They are not contrary one to

the other, and the City of Brotherly Love has recognized this fact.

Leopold Anton Stanislav Stokowski was born in London. His father was a Pole, his mother Irish. At ten the boy could play several instruments, and at fourteen a prize chorale of his writing was sung in St. Paul's Cathedral by a large chorus. Later he became organist of St. James' Church, Piccadilly, and came to America to be organist and choirmaster of St. Bartholomew's, New York. He was three years conductor of the Cincinnati Orchestra before coming to Philadelphia. After his production of the great Mahler Eighth Symphony he was given a Doctor's degree by the University of Pennsylvania. Dr. Stokowski is boyish in appearance, and incomparably graceful as a leader. This is a pleasant gift in addition to his astonishing musical erudition. His wife, Mme. Olga Samaroff, is a famous pianist.

Interest in early American art is undoubtedly increasing. The Pennsylvania Academy of the Fine Arts is holding at present a Memorial Exhibition of Works by Thomas Sully; and on March 29 the Brooklyn Museum opened an exhibition of works by Benjamin West, including most of the paintings and drawings shown by the Art Alliance of Philadelphia last December, and very important loans by residents of New York.

THE ACADEMY OF ARTS AND LETTERS SETS THE STANDARD

AN exhibition organized and arranged by the Academy of Arts and Letters cannot be looked upon quite in the same way as any other exhibition. Societies of artists, and even the National Academy of Design, no matter how excellent their intentions, though these are not always as excellent as they might be, have to consider their members. Dealers must necessarily remember the expenses to be paid for out of the work they exhibit. But the chief function of the Academy of Arts and Letters is to set the standard both in art and literature, and therefore the interest of the exhibition of prints recently held in the Academy's Gallery, West 81st Street, New York, was not in any novelty or sensation, not in any one man or one method, but in the quality of the prints hung and the success with which they recorded all that is finest in the period or group represented.

Judged by the Academy's aim, as well as on its own merit, the exhibition was one of the most interesting held in New York for many years. The group represented was American with no intrusion of the foreigner to detract from its wholly national character, and the period, beginning with the first great American etchers and lithographers, came down to the present day and contemporary artists. There are times when it is a good thing that the foreigner should intrude. In art, the American is so apt to prefer a splendid isolation, so fearful of competition that he loses his sense of relative values. That is why any tax or tariff on foreign art must be disastrous to our own. But there are also times when it is a good thing to take stock, as it were, of our own achievements and to learn precisely where we are. This is what the Academy undertook in its first important exhibition. As the introduction to the catalogue explains, its object was to show what has been done in the graphic arts in America, to encourage American artists to practice them, and to develop the American public's appreciation of prints—in a word, to set the standard. There are three distinguished graphic artists among Academicians—Childe Hassam, Timothy Cole and Joseph Pennell, and to them was entrusted the selection and arrangement.

Nothing could prove better than the collection they got together and hung most admirably, not only what has been accomplished by American artists but the high rank this accomplishment holds.

Chronologically, as well as artistically, the collection began with James McNeill Whistler, who is, the Introduction reminds us, "as an etcher and lithographer, the greatest artist of modern times, and in some of his work he has proved himself the greatest graphic artist of all time." Very little had been done by Americans, either in etching or lithography, before Whistler. American artists at first were too much occupied with portraits and the big historical or allegorical machine. Their endeavor in landscape led to the Hudson River School, which, though it had much more in it than we are disposed to think, was still bound by convention. What of old was called "high art," and meant oil paint only, was the preoccupation of the artist and there was little time for prints. A new country could not find leisure at once for decent illustration which for long amounted to next to just nothing at all. The etcher for as long was almost unknown. Lithography promptly drifted into the commercial. The collector may pick up a primitive Bass Otis as indispensable to his collection, but it would be hard to find an early American lithograph of the least value to the artist. The early American etching is as rare. And then came Whistler and, as if to prove his own theory of art happening, produced at the very outset of his career etchings that rank with Rembrandt's or surpass them, and, not so many years later, as soon as he turned his attention to lithography, was one of the leaders of its revival in Europe. The Academy succeeded in getting together not only a large, but a representative series of both his etchings and lithographs, including many scarce proofs and impressions of unusual beauty. The Brooklyn Museum, several dealers, several collectors, even the United States Coast Survey contributed to make this series perfect, if not complete. For it opened with the now famous first plate when he ruined government copper by etching on it the little

figures that prepared the way for the masterly portraits so soon to follow. "Mr. Mann," "Finette" and "Annie Seated" had a place, and examples of the late Touraine and Paris plates in which, as M. Duret wrote, he seems to give the very bones of architecture. And the different periods in between could be studied in some of the Thames plates, in "The Adam and Eve" said by authorities to mark the transition stage, and in examples of the Venetian set and his later method. Altogether, it was for the student a wonderful opportunity.

The Whistler lithographs were no less fine, lent chiefly by the Brooklyn Museum to which they were presented by the Rembrandt Club. The collection originally belonged to Richard Canfield, who got many of the prints from Whistler himself, so that, as impressions, they are of exceptional quality. They, too, were supplemented by collectors and dealers, and not a phase of Whistler's work in the medium was neglected. There were prints made directly on the stone, of which there are so few all told, and prints made on lithographic paper which, after his first experiments, he almost invariably used. There were lithotints, one the exquisite "Thames" done while he was staying at the Savoy Hotel during the last weeks of his wife's long, sad illness. And there were the color lithographs—the graceful little draped figures, the picturesque old houses of Brittany, in which he used color with the reticence with which it should be used in lithography, a reticence the more striking because this work was done at a time when too many artists seemed trying to force from the stone the elaborate color schemes that should be left to the commercial lithographer and are an offense when he does even his best with them. Had the Whistler prints alone been exhibited, the Academy's exhibition would be memorable.

But there were also prints by his contemporaries; an interesting group, lent by Mrs. J. Alden Weir, of Alden Weir's etchings, to which he brought something of the elusive charm of his paintings, though he was evidently not quite at home in the medium; and another interesting group by J. W. Twachtman, suggestive notes, in which the subject is expressed with strict economy of line. Frank Duveneck's plates are so much less known than they should be that one of

the great pleasures of the exhibition was to come upon his fine Venetian series lent by the Cincinnati Art Museum. He worked on the large scale to which Whistler objected so strenuously, but the results he obtained are their vindication. He also gave far more detail, was more concerned with the figures strolling along the Riva or crossing the bridges than Whistler in his Venice plates. And Duveneck's line is as unlike Whistler's as it can be. Therefore, the interest of seeing their work hung together was not only because of the comparative study it afforded but because it recalled that inexplicable mistake of Seymour Haden, who, when he first saw Duveneck's plates, thought they were Whistler's submitted under another name, a mistake that Whistler, who never jested where art was concerned, could not forgive. The story is in "The Gentle Art." Harry C. White, though of a younger generation, unfortunately was another in this group of men of the past—unfortunately, because he already had done striking work when he died and gave promise of greater distinction.

These artists were not the only American etchers of their time, but the Academy Committee was as discreet in its task of rejecting as of accepting. It knew what to leave out. And it knew this as well when it came to the men of today, though to reject while the rejected are still here to ask why is not so easy a matter. Shows are given by societies of etchers, the National Academy has at last reserved a room for prints, and there are plenty of exhibitions in which he who wants to know can learn how much too much work is being done in mediums few can master. But the Academy of Arts and Letters was concerned solely with the few who are doing the best work, and who are best carrying on tradition. Child Hassam and Joseph Pennell were of the chosen few. Were they not worthy, they would not be Academicians. D. S. MacLaghlan and H. A. Webster were admitted, Mary Cassatt, whose color prints are delightful, and several others working in the right direction and at least understanding the requirements and the limitations of copper and acid. The lithographers were not so many. For some reason American artists fight shy of lithography. But the small number of lithographs shown were admirable; two of Joseph Pennell's "Pana-

ma Series," three of Albert Sterner's grim compositions, and a few of Arthur B. Davies' color lithographs of extraordinary interest, not so much for subject or design as for the technical experiment he makes every time he works on stone. He is as reticent in his touches of color as Whistler and, like Whistler's, his every touch tells, but nothing could be more unlike Whistler's than his method of using color.

The Graphic Art in which America has shown greatest initiative is wood-engraving. The English wood-engravers of the thirties and sixties of the last century were accomplished craftsmen. But we know from records that have come down to us how the artist felt when he saw his drawings in their engraved version on the printed page. Rossetti's wail has been too often quoted to quote again. These engravers were interpreters absorbed in their interpretation. The wood-engravers of the American School sought not to interpret but to give actual reproductions—facsimiles of the artist's design, and at the same time they never attempted to make the wood yield effects that were not within its province. In looking back it seems almost miraculous that they should have begun to improve and develop the resources of the wood block just when American artists were beginning to draw for illustration as American artists had never drawn before. To this cooperation we owe the splendid work done in illustration during the eighties and nineties when our magazines were models for the world. It is sad to think how they have now fallen from their high estate. A too vast field would

have had to be covered had the exhibition included the drawings made for illustration. But it could include the engravings, and to see them is to make our second, our present, state all the more unendurable. Few of the wood-engravers who gave distinction to our books and magazines were missing. Juengling and Wolf hung with the dead masters. But Cole, French and others are still engraving today, and the shame is that process has driven them from illustrated publications and that only in proofs separately published can their work be seen. The passing of wood engraving from illustrated journalism and illustrated books has revived the earlier art of wood-cutting, and at the Academy was the chance to realize what artists like Rockwell Kent, Adolph Treidler and J. J. A. Murphy can do with it, and also what good results the wood block printed in color will give to men like Rudolph Ruzicka, Gustave Baumann and somebody from the West called Gearhart.

The exhibition in every way justified the Academy's endeavor, and if it is followed by similar exhibitions the Academy will do more for art in this country than any other body or organization could. It calls itself the Academy of Arts and Letters, and the future of Arts and Letters in America is in its hands. We have no standards, but there is no reason why we should not have them, and we can look to the Academy for guidance since it accepts the responsibility. It has not had time to grow weary with age like some of the European academies, but it is just on the threshold of its career, and youth means energy.

ART IN THE PUBLIC LIBRARY¹

BY MARY POWELL

Art Department, Public Library, St. Louis

ART HAS a place in the public library. It has so natural a place—there that a library in a small town which has no art gallery or other art organization can become the art center of the community, and yet it is almost as hard for people to recognize this fact as it is for librarians, because people

do not respond quickly to new ideas and new ways. It takes the citizens of a community several years to become aware of newly established art enterprises.

Art in the public library means a collection of books, pamphlets and clippings about art, and many pictures—reproductions of paint-

¹An address delivered at the Annual Convention of the American Federation of Arts held in Washington, May 18, 19, 20, 1921. Publication rights reserved.

ings, sculpture, architecture and the minor arts—a room without permanently placed furniture which admits of rearrangement and a space to show pictures and other art objects. The books and pictures must be put to use and made to have a definite purpose in the community.

Most libraries are ideally situated for art centers, in the midst of the daily movement of the citizens. If the librarian is susceptible to new ideas and has powers of initiation, any public library, whether in a large or small town, can become an art force in that locality. The result of the force is not easy to obtain but the activity can be described clearly.

After experimenting over a period of about twenty years the plan of the art section in a public library has reached a point which seems reasonable and capable of producing results.

Frequent exhibitions are a necessary part of the plan. Small libraries do not have a large exhibition space, but some form of exhibit screen may be either purchased, or made by a carpenter. Possible wall space should be considered in arranging displays, but care must be taken that the pictures do not hang too high.

If there is no other source for art exhibitions, pictures from the library's collection may be used. Magazines of today are full of all sorts of things which, if collected, can be shown as exhibitions. For example, the advertising pages of any series of magazines will supply enough material for a good exhibit of commercial art; color illustrations of the stories, when assembled, will show the typical work of our contemporary illustrators; copies of old masterpieces of art and recent examples of the work of American painters and sculptors are often found in the periodicals; pictures of gardens, fountains, furniture, room interiors, costume designs, the dance, settings for plays and pageants are only a few of the subjects of general art interest that may be gathered together from the magazines found in any locality, that may be clipped and shown as exhibitions. Sometimes the original drawings for illustrations in magazines may be obtained, at just the cost of transportation, from the publishers.

Many of the exhibitions sent out by The American Federation of Arts are splendid

for libraries. If it is possible to secure only one of these exhibitions during the year it will do much to awaken new thought and increase the art knowledge of the people in the town.

In the larger towns where artists come together, "one man" shows offer a greater variety of mediums for art expression and create a greater interest than any other displays. Local exhibitions cause a spirit of cooperation and friendliness in the community and individuals will wish to share with the library whatever is beautiful and interesting in their own private collections.

The greatest spirit of cooperation is obtained when the art museum recognizes the public library as an agent for art education and organizes a plan for museum extension by carrying art to the people through the library and its branches.

St. Louis has an example of such cooperation. Paintings from the Art Museum are hung in the art room and the children's room of the library each month, and exhibition cases are placed in each branch and in the central library which contain objects from the museum's collection. Descriptive labels are carefully written telling something of the history and artistic merit of the objects shown. The collections in the cases circulate among the branches, allowing the objects to remain two months in each branch. This makes it necessary to assemble new collections only once a year. The objects shown are not the choicest museum pieces but they have sufficient quality to give them great educational value. The idea is to put to work material in the store room of the museum not on display in the permanent collections.

The paintings lent to the Art Room are the best in the museum. Henri's "Spanish Dancer," Dickinson's "Young Painter" and Orpen's "Self Portrait" are those recently shown.

This cooperation between an art museum and the public library establishes, in a way, branch museums which cause a reading of books and magazine articles about art and which attract new visitors to the Art Museum. In this way an interest in art and in the museum is being stimulated and the influence of both is brought into the lives of many people in remote parts of the city who would otherwise be untouched by it.

Every one obtains a certain knowledge or appreciation of an object by seeing it and understanding how it is made, so in connection with exhibitions in libraries, it is necessary for the staff of the art department to be able to explain processes: for instance, how lithographs, monotypes, etchings, or Batik are made, and the best books or articles on the subject of the exhibition, whatever it is, should be conveniently at hand.

The value of art exhibitions in libraries is that objects are seen, descriptions are furnished, questions are answered and help toward a greater understanding is given by producing books and articles for those who wish to read about what they see.

The public library, with the best and latest standard books on the fine and applied arts, and its collection of dictionaries, encyclopedias, clippings and pictures which supplement the books, has a definite responsibility in helping to improve the taste and increase the interest and power of discrimination concerning objects of art. Books must not be idle on the shelves. They must be put to work as an aid to the citizens of the community. The custom of lending books and clippings to visitors who betray an interest in any art subject is a great help toward fixing the value of it in the persons' minds.

One of the responsibilities for the consideration of the art department is the selection of art books of a general nature that are readable and entertaining so that the non-studious, but intelligent person may share in the knowledge and discussion of art matters. Frequently there are requests in art libraries for books that will help in the appreciation of art. There are no short cuts to the knowledge of art as everyone knows, but the way can be made much easier by having less technical, shorter, well-illustrated and more attractive books about art for the lay reader, and it is amazing how few writers on art have written interesting and attention compelling books such as the average person may care to read.

It requires application and effort to read Reinach's "Apollo, an illustrated manual of the history of art throughout the ages." I mention this because it is supposed to be a popular treatise on the history of art, but names, dates and periods of art are not the most inspiring things in the world. It may

do very well for "pick-up" reading and the pictures are helpful. As Walter Crane expresses it: "In a journey through a book it is pleasant to reach the oasis of a picture."

The art books that should be considered for a person who is commencing to be interested in art are: "The Enjoyment of Architecture," by Talbot Hamlin; "Art and I," by C. Lewis Hind; Pennell's "Life of Whistler"; Reade's "Cloister and the Hearth"; Balzac's "Cousin Pons"; Merejkowski's "Romance of Leonardo da Vinci"; Walter Pater's "Renaissance" and "Imaginary Portraits"; "The Enchantment of Art," by Duncan Phillips; "Estimates of Art," by Mather, and books of like nature, rather than dull, lengthy, scholarly, and very necessary books on all phases of art that only students and professional art workers are interested in.

The greatest care should be used in selecting an art book for one who is unfamiliar with the subject, but who wishes to learn. If the beginner in art knowledge becomes bored he will unconsciously shut himself off from the great joy of art appreciation.

Besides the reading of art books for information there is a practical useful side to be developed. Much use can be made of the art collection by artisans and industrial art workers, makers of advertisements, printers, store window decorators and the designers of settings for music and dance numbers in motion picture houses. All the material in the art library can be adapted to their use and whenever possible, a collection of printed matter should be assembled for their very definite demands.

It is obvious that the business man needs some quick service that will enable him to carry out his project and realize a money return on his particular effort. One of the greatest opportunities of the art library is to furnish this information at the proper moment. If business men are satisfied with what they get, the need for art in the community is recognized, a respect for it is gained and when it comes time to subsidize some art enterprise a response will be forthcoming. So it is important, for instance, to furnish quickly a clear picture of the Statue of Liberty to the advertising department of The Liberty Trust Company for reproduction, in poster fashion, on its publicity material.

The art section of the library must know

the art organizations and social groups that may find the art library helpful or that may be a source of information, or service, for certain things not available at the library. The staff is a medium between the library and the town and it can, by its own personal effort, cause the people of the city to turn to the library as a source for art information.

The keynote of service in the Art Department was discovered recently in a remark made by a visitor to our library in speaking of another art library, when he said: "There,

they seem not to have time to find out if you want what you say you want or not." The proper attitude toward routine work is obtained by considering it not as an end in itself but a means toward a far more important end. The art collection must be made accessible, enjoyable and useful to the citizens of the community.

When the art room of the public library, the collection and the staff work together for the art education, pleasure and profit of the people, then we have Art in the Public Library.



TRIPTYCH—PAINTING OF THE FESTIVAL OF THE SHEEP, TANGIER

BY GRACE RAVLIN

GRACE RAVLIN—A PAINTER OF PRIMITIVE RACES

BY JESSICA NELSON NORTH

GRACE RAVLIN, whose recent paintings of North Africa, the Balearic Isles, and the Pueblo Indians have been attracting much attention at the Art Institute of Chicago where they have been on exhibition during the past month, calls herself an ethnographical painter. She has an unusual and deep-rooted interest in the origin of races and in their relation to their native lands. The Arab, with his picturesque garments and his mud house—why are his colors so unerringly right for the country in which he lives? What subtle tie links the Arab in his little town in Morocco to the Indian of Taos, so that the artist finds a bewildering similarity between the two? These are the problems which she ponders, and this inter-

est more than any other leads her to primitive places in her search for material.

Lingering in Tangier, the metropolis of internationalism, and dividing her time between the French and the Spanish zones of Tunis and Morocco, she has become a sort of liaison artist, and is received with equal enthusiasm in Paris and in Barcelona. It is in Paris, perhaps, that she is most at home. She strikes so happy a mean between conservative and modernist that she is welcomed by both; she has been elected a member of the Société Nationale des Beaux Arts, and sociétaire of the Autumn Salon; she has exhibited with the Independents. Les Peintres Orientales Français, a society that had its beginning in the days of Gérôme and

Benjamin-Constant, has also claimed kinship with her, and with them she has exhibited her earlier Moroccan landscapes. A number of her paintings have been purchased from time to time by the French Government through the Department of Fine Arts. She is represented in the permanent exhibits at the Luxembourg.

Most interesting of all was her exhibit at the beautiful Galerías Layetanas in Barcelona last year, a personal invitation affair that called forth much enthusiastic comment from the Spanish press. Newspaper clippings in the hybrid Catalan dialect exclaim over the "brush which reveals itself so exquisite, so sensitive to light and motion." "Whether or not she paints walls, whether she paints the southern hut or the northern cottage," says the critic of *La Vue Cataluny*, "Grace Ravlin will always be a painter. Her art is beyond the consideration of her subject matter."

Her North African scenes, painted in brilliant light, bring with them into the gallery the very air of the country in which they had birth—the rustle of the fronded date palms—the wide and sandy courts, teeming with Arab life. Her recent journey into the interior of Morocco brought her as far as Marrakesh, the storied home of the sultans, where the dark palms are silhouetted against the white hoods of the Atlas Mountains, and where the chilly winds sweep down from the snow fields above into the semi-tropical gardens. Here she saw the residence of the former Grand Vizier, which has been since his death the property of the state. She explored the garden of the Bahia, built at his command for his beautiful Circassian wife. Truly, said the Arabs, he was not as other men. For how many harems must be content with one small courtyard! Yet this Grand Vizier, with but one wife to his name, must needs make for her six courtyards and a garden of the greatest beauty. By such kindness are too many women spoiled.

Miss Ravlin did not care to follow the footsteps of the countless European artists who have chequered Algiers with their beaten paths. Tunis and Morocco she found more to her liking because they were more unsophisticated. She has little use for self-conscious models, or for the conventional pose, preferring rather to paint the changing

aspects of a scene into her composition, choosing one at a time the elements that best suit her pattern. In this respect she has been likened to George Bellows, though her method of working out the problem is distinctly her own. She attributes much to her early training in Chicago under John Vanderpoel at the Art Institute. She worked under him for three years, studying the drawing of the human figure, and later took up painting with William Chase at the Pennsylvania Academy of Fine Arts. Later she worked under Lucien Simon and René Ménard in Paris. Her water color training was begun under Martha Baker at the Art Institute of Chicago and finished under Luigini in Paris.

The painting which heads this article she calls her triptych. It is the evening before the Festival of the Sheep and the market place of Tangier presents a spectacle as old as the days of Abraham. The solemn Arabs have thronged the Grand Socco from the outlying districts. There they await the morrow and the sacrifice.

An Art League has been organized in Brockton, Mass., and Mr. L. M. Churbuck has been elected president. Mr. Churbuck has, for a number of years, had charge of the Art Department of the Brockton Fair and has done much through this medium to increase appreciation of art in the state. The prime object of the newly formed league is to help develop better art in Brockton and vicinity and to assist in every way to bring art into everyday life and thereby increase the public interest in it.

Ultimately Brockton is to have an art museum. Immediately, however, the intention is to get as much art as possible into every branch of endeavor—even the manufacture of shoes, in which Brockton holds a foremost place. According to statistics Brockton leads all other cities of the State of Massachusetts in the percentage of art students now studying in Boston.

The National Association of Women Painters and Sculptors held their Thirty-first Annual Exhibition at the Anderson Galleries, 59th Street and Park Avenue, April 4 to 15, inclusive. About 250 works were included in the catalogue.

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THE WORD "ART"

Words, like things, can be misused and abused until they become practically useless. Take the word "art," for instance. What does it now mean to the average person? Something high in cost, an excuse for an excessive charge, something fancy—fussy. See the advertisements in the daily newspapers and on signboards—"art metal beds," art this and art that, art always as an adjective and comparatively meaningless. A young bride boasted of the possession of "art curtains" for her living room, and what were they? Plain colored curtains on which were appliqued an owl on a twig of a tree and a crescent moon in a lighter colored flannel. These undoubtedly came from the "Art Department" of a department store. Newspapers have their "art rooms," magazines their "art directors," referring not in reality to the production of works of art but the handling of mechanical processes of reproduction, mediums through which oftentimes, alas, all the art in the original product is eliminated! Art is not something tangible, to be labeled,

pigeonholed, catalogued or to be pasted upon something as a designation. It enters into all design, if the design be good, but it is a means to an end. It is infinitely personal. It cannot be mechanical. A bed, a chair, an automobile can and should be artistically designed, but even so do not become works of art unless perchance created by an artist who is a skilled craftsman. The element of art through design enters into all or almost all industrial products, but even so does not constitute the sum total of art itself, which is bigger and broader and more significant. The art of Rembrandt, Titian, Velasquez, gave to the world some of the greatest masterpieces of painting; the art of Phidias made the sculptures of the Parthenon possible; to the art of the builders of the Middle Ages we owe the magnificent cathedrals of Europe. Art of this order is ennobling, inspiring, enriching. By it nations as well as individuals find in history lasting honor and remembrance. To use the word carelessly, loosely, inappropriately, is to change its meaning, to rob it of its real significance, to belittle it in the minds of the people and in their esteem. Let those who know better help to stem the tide of custom before it is too late, or a new word will have to be found to take the place of that which, like the traveler of old, has "fallen among thieves."

In this same connection let us consider for a moment two viewpoints of art: the first, technical; the second, relative. It is reasonable that artists should give chief consideration to the technical side of art because they are intimately concerned with technicalities. But the layman who primarily regards art from this standpoint loses, we believe, half its pleasure and underestimates its true value. A layman who was asked to contribute to the support of an organization whose purpose is the advancement of art said recently, "Are there not enough people who are interested in art, and who know something about it, to support art in this country without the help of people like myself who know nothing and care nothing about it?" Obviously this person, who, by the way, within the month made a gift of a million dollars to a hospital, considered art merely from the

technical side and not in its relation to everyday life. The art museum or association which sets forth an exhibition of paintings or sculpture or prints because of their technical interest, regardless of the kind and quality of their art, regardless of the effect the exhibition may have upon the judgment of those who see it as well as upon the ideals of the visiting public, is equally shortsighted. And it is to a large extent this shortsightedness, this misconception, which has relegated art to an inferior place in contemporary life. Art is not merely a plaything for the rich nor a tool for the poor. It is a part of the tapestry of life, woven into the fabric. We cannot dispense with art. It may be good; it may be bad. It is for us to make choice. But art, whether we choose it or not, is everlasting, ever-present, and as long as life goes on will reflect its standards.

NOTES

ART EXTENSION
AT THE
MARYLAND
INSTITUTE

The Maryland Institute has put into practice this year an excellent scheme for extending its courses into the public and private schools throughout the state. In cooperation with the officials of the city and the State Board of Education it has introduced into the high schools, classes in drawing for which the students receive credit on their high school diplomas. When it is practicable to do so the student goes to the institute, but to the more remote sections teachers are sent. The scheme has been in operation for nearly a year and seems now to be past the experimental stage. There are successful classes in the high schools of the cities of Baltimore, Towson, Catonsville, Reisterstown, and others are being formed in Annapolis, Salisbury, Westminster and Frederick. The institute is not able to completely finance the scheme, so that the students in the various classes are charged a minimum fee to cover transportation and a small fraction of the salary of a teacher.

The Maryland Institute boasts a registration of 2,378 pupils, which is 39½ per cent larger than it was a year ago at this time. Seventy students are from the Veterans' Bureau.

During this season the Maryland Institute has put on five interesting group exhibitions, among which may be mentioned paintings by Weir, and Twachtman, the Taos Group, Abbott Thayer, and most lately, Leon Kroll. Simultaneously with these exhibitions of paintings have been shown etchings in groups of fifty by Whistler, Degas, and Genoette from the George Lucas collection. The institute has also introduced to the public a new etcher, Eugene Metour, a professor of languages at the Naval Academy, who is making a name for himself. These exhibitions have been attended by 16,000 people and over \$4,000 worth of sales were made.

A recent number of *L'Architecture* published by the PARIS French Society of Architects CONFERENCE makes interesting comments on the "Congrès International de l'Histoire de l'Art" held at the Sorbonne in Paris last fall. The writer of the article, a Frenchman, confines himself to pointing out those things in which France is behind other countries. As we are apt to think that France is ahead of us in matters of art, it is worth noting the fact that she realizes that our methods of teaching and our educational work are in advance of French ideas.

Archaeology, this French writer declares, is considered a dead science. The history of art is looked upon as a thing of the past instead of a fertile source of study for the future. Again France is clearly behind other nations in teaching respect and regard for art of the past, in the primary and secondary schools. The education of the clergy in the appreciation and conservation of historic monuments has also been sadly neglected.

Special mention was made of the papers by Mr. Libbey on "The Place of the Museum in Teaching"; by Mr. John Cotton Dana on "The Small American Museum"; by Miss Edith Abbot on "The Role of the Museum from the Point of Instruction"; by Mrs. Strong on "The British School at Rome," and by Miss Spiller who spoke on "Museum Work with Children."

The exchange of ideas at the conference in drawing attention to the important matters in the study of art would result, the writer

believed, "in useful lessons for the advance of teaching and educational work in France."

The Twentieth Annual Exhibition of Miniatures assembled by the Pennsylvania Society of Miniature Painters in Philadelphia, and augmented by about one hundred miniatures from London by members of the Royal Society of Miniature Painters, was shown at the Pennsylvania Academy of the Fine Arts last December. The exhibitions were then sent together on a circuit of western cities, including the Carnegie Institute, Pittsburgh; the Institute of Arts, Detroit; the City Art Museum, St. Louis; Brooks Memorial Art Gallery, Memphis; and the Cincinnati Museum Association, Cincinnati, ending at the last named on May 11.

These exhibitions show the latest modern tendency in Miniature Painting in both England and America. Among the exhibits are notable examples by the presidents of both societies, Emily Drayton Taylor, P. S. M. P., and Alyn Williams, R. M. S., as well as Helen Winslow Durkee, Mable R. Welch, William J. Whittmore, A. Margareta Archambault, Harry L. Johnson, Anne Abercrombie Neely, Lucy M. Stanton, Evelyn Purdie, Bertha Coolidge, Alice Beckington, Sally Cross, Margaret Foote Hawley, and Evelyn Shaylor Harmon.

THE
FELLOWSHIP
OF THE
P. A. F. A.

The Fellowship of the Pennsylvania Academy of the Fine Arts, made up of former Academy students, included in its annual exhibition at the Academy this year 167 works in color, black and white, and sculpture, by 121 members. The exhibition was characterized by freshness and vigor and a number of sales were made. The Fellowship purchased the following five paintings for its permanent collection: "Snow Covered Hills" by Fern I. Coppedge, "The First Touch of Winter" by Elizabeth K. Coyne, "Sleeping Baby" by Juliet White Gross, "August Sunshine" by Laura D. S. Ladd, and the "Clinic" by Ralph Taylor. The Fellowship Gold Medal was awarded by the jury of selection to Ada Williamson for her "Elsie Parrish, Nursery Poet." At the close of the exhibition three groups were selected for special

display. Group 1, thirty-two pictures, was sent to the Tilden Public School; group 2, thirty-five pictures, was sent to the Longfellow Public School; and group 3, thirty pictures, was sent to the Reed Street Neighborhood House. After being shown at these places for four weeks, they were moved to other schools and to the Lighthouse for a similar period. These exhibitions, which have been given for twelve years by The Fellowship, give many children and their teachers an opportunity to see good pictures, daily for four weeks. The schools and community centers selected are usually in remote sections of the city where there is no other opportunity for the children to see pictures. Other schools in the vicinity are invited to visit these exhibitions. The pictures purchased by The Fellowship are placed where pictures are most needed, in schools, community centers, the Y. W. C. A., Business Women's League, College Settlement and similar places.

The Fellowship Prize, awarded for the best work by a member shown in the 1922 Academy Exhibition was awarded this year to Beatrice Fenton for "A Seaweed Fountain." This is the fourteenth time this award has been made.

The Chicago Art Institute INTERNATIONAL opened an international exhibition of Water Colors on April 15, including works by French, English, German, Russian, Japanese, Bohemian and American artists. The exhibition is of especial significance because it is an outgrowth of the interest in water-color painting which has developed during the past one hundred years in the history of art. Before the beginning of the nineteenth century, water-color painting, as known today, did not exist. A certain type of tinted drawing was in vogue among owners of estates who arranged albums of views of their castles and grounds, and it was from these outlined and tinted monochromes that Turner and Girtin evolved the beginnings of water-color painting. Today it can hold its own with any medium. It has qualities of transparency and brilliancy which cannot be surpassed.

Numerous prizes were awarded, among them the Bernard A. Eckhardt Prize of \$250, the William H. Tuthill Prize of \$100,



ELSIE PARRISH, NURSERY POET

ADA C. WILLIAMSON

AWARDED FELLOWSHIP GOLD MEDAL
ANNUAL EXHIBITION, F. P. A. F. A., 1922

and the Brown and Bigelow Prize of \$500, for a water-color painting to be purchased for the Art Institute. This last prize is the largest ever offered for water-color work in the country and is given by a firm of lithographers in St. Paul, Minn. The jury of award comprised John W. Norton, Edmund S. Campbell, William P. Welsh, and Frederick V. Poole.

In the English representation nearly every artist is of international fame. England is the native land of water-color painting, and the art still flourishes more vigorously there than in any other country. Charles John

Collings' spiritual landscapes, in which even the most jaded critic finds freshness and charm, Gerald Moira's powerful color harmonies, W. Lee Hankey's broad and confident brush-work, and Arthur Rackham's fertile imagination, contribute to the beauty of the exhibition. Special mention may be made also of the works of Leonard Richmond, W. Russell Flint, J. Enraght Moony, and Charles MacKintosh. Notable among the French artists represented are Lucien Simon, André Sureda and J. Francois Aubertin. Kay Neilsen, the Dane, has sent a contribution, as well as Take Sato, of Japan, both of

whom, however, are now residents of London.

Nearly every American water colorist of note is represented, and separate rooms are devoted to the work of Winslow Homer and Dodge McKnight.

ART IN PHILADELPHIA Eight women artists, members of the National Association of Women Painters and Sculptors, held an exhibition of their work at the Art Club of Philadelphia from April 7 to April 20, inclusive. The exhibitors were Eleanor Abrams, Cora S. Brooks, Isabel Branson Cartwright, Constance Cochrane, Fern L. Coppedge, Lucile Howard, Helen K. McCarthy, and M. Elizabeth Price. All are affiliated with the Plastic Club and Art Alliance of Philadelphia, although Misses Abrams, Howard, McCarthy and Price have studios in New York.

Among the canvases of purely decorative intent were a number painted by Miss Abrams combining quaint fairy-tale themes with the painter's definite technique. Floral and Still Life compositions of decided value as embellishments to the modern home were contributed by Miss Brooks. Mrs. Cartwright showed portraits of Miss Brooks, Bishop Garrett of Dallas, G. W. Melville of Philadelphia, Matthew Cartwright, Esq., and S. Dean Caldwell, Esq., of Washington. The coast and shoreland of the Boothbay Harbor region were effectively depicted in a group of Miss Cochrane's canvases; the Pennsylvania country side in winter and scenes about Gloucester Harbor were the subjects of Mrs. Coppedge's works; Miss Howard, the cloudsweppt skies and shadow-flecked mountains of North Carolina and of Iceland. Among her foreign sketches was one of "St. Aignan," scene of a battle during the late World War and now owned by Col. T. D. Landon, who commanded a regiment in the Sunset Division in that engagement. Miss McCarthy exhibited landscapes, two portraits and characteristic studies of Gloucester subjects, among them "Spring," awarded Sketch Prize at the exhibition of this association in 1910. Miss Price's group included decorative canvases of fruit and flower motives treated as combinations of gorgeous color and a number of marketplaces in Brittany and Italy, teeming with the life and movement of the people amid the old-

world architectural surroundings of such localities. The exhibitors are all well known and have been honored at various times with medals and awards.

The "Philadelphia Artists' Week Association" has been organized under the honorary presidency of John Frederick Lewis, Esq., for the purpose of exploiting the city's importance in the world of art. There was an exhibition, during the week of April 22 to 29, of artists' work along the public thoroughfares in the show windows of business establishments, addresses by distinguished authorities at the Academy of Music, a series of studio receptions, ending with an art pageant in Rittenhouse Square on the evening of April 29.

NEWPORT FURNITURE EXHIBITION The Art Association of Newport, R. I., held from April 12 to April 19, an exhibition of early American Furniture, covering the period from 1730 to 1800, including the work of Chippendale, Sheraton, Heppelwhite and Adam.

There were in the collection about 125 rare and beautiful pieces, including cabinet top, black front and knee hole desks, highboys, lowboys, chest on chests, pie crust tables and stands, sofas, dining tables, sideboards, beds, bureaus, and chairs were lent to the association by various Newport families. Of especial interest were the pieces made by John and Thomas Goddard, old cabinetmakers who lived and worked in Newport in the middle part of the eighteenth century.

This exhibition was the second in a series of three given by the Art Association. The first, given in February, included the furniture of the Pilgrim Period, and the third, to be given in May, will consist of the work of the craftsmen subsequent to 1800.

BALTIMORE WATER COLOR EXHIBITION The Baltimore Water Color Club held its Twenty-Sixth Annual Exhibition at the Peabody Institute, March 9 to April 9, inclusive. Three hundred and thirty seven paintings in water color, pastels, lithographs and etchings, and thirty-one miniatures were included in the catalogue. The representation was by no means restricted to Baltimore artists. Chamcey F. Ryder contributed, in addition to a

number of water colors, a very interesting group of lithographs. There were also interesting groups from F. Luis Mora, Alethea H. Platt, and others. John Robinson Frazier sent the same group that took the Philadelphia Water Color Prize the year before, and was awarded the Harriet Brooks Jones Prize. The Peabody and Baltimore Water Color Club Prize was awarded to Dora L. Murdoch for a group of five California landscapes. To Alexandrina Robertson Harris went the Charlotte Ritchie Smith Memorial Prize for a portrait miniature.

Everett Bryant was the chairman of the Hanging Committee and introduced a unique arrangement of exhibits, placing etchings and lithographs between the color groups and preserving in his arrangement an even upper line rather than a uniform lower line. Effectiveness was gained by introduction of a line of green along the top.

MURAL PAINTINGS IN THE SCHOOLS

The monthly programs of the Mural Painting Department of the Beaux-Arts Institute of Design are being followed by an ever-increasing

number of students from some of our largest and most important art schools and colleges. For one of the recent competitions, the subject, suggested by Dr. James P. Haney, Director of Art in the high schools of New York City, was the decoration of a school auditorium with panels, about 12 by 16 feet, to be placed at each side of the stage opening. The illustration on this page shows the design by Miss Hildreth Meiere, that, in the opinion of the jury, best fulfilled the conditions of the competition—a design, it was thought, worthy to be executed in one of our school buildings, a number of which, in New York City, have already been adorned with decorative panels of this description.

LONDON NOTES

At the Cork Street Galleries the Society of Graver Printers in Color is now holding its seventh annual exhibition of work by members, including color prints in wood, metal and stone.

This society was founded in 1907 for the promotion of original color prints, and an important rule of the society is that the authors of the prints should carry out the



DESIGN BY HILDRETH MEIERE FOR MURAL PAINTING IN NEW YORK PUBLIC SCHOOL

MURAL PAINTING DEPARTMENT, BEAUX-ARTS INSTITUTE OF DESIGN

entire process, that is to say, the design, the engraving and the subsequent printing, so that each print is an original production by the artist alone. Any material is permitted for these color prints, either wood, metal, or stone, and there is very great variety.

At Walker's Galleries there are now exhibitions of water-color drawings by J. S. C. McEwan Brown, some of which—notably "Silver Gleams," "An April Day," "Seascape from Bournemouth Bay"—are successful in their treatment of cloud cumuli behind a foreground of water or flat levels; and of Oil Paintings, Water Colors and Pastels by Evelyn and Marjory Watherston, the latter being successful in her full length of "Dorothy," a beautiful girl rather Spanish in type, and her child study of "Molly," and the former in her head and shoulders of that fine old soldier, Field Marshal Earl Roberts, K.C.M.G., V.C.

The Gieves Art Gallery has a display of paintings, general in character, by some fifteen artists, including H. H. Bucman, R.B.A., whose flower studies are excellent; Alister Macdonald in snow scenes; F. F. Ogilvie, Richard Jack, R.A., and one delightful "Souvenir of Venice" (water color) by Brabazon. At the Goupil Gallery are being shown still life and genre paintings by Ethel Sands, and figure studies from life by Bernard Meninsky. I may return to these later, as well as the flower paintings at the Brook Street Gallery by H. D'Arey Hart.

The present exhibition at the Grosvenor Galleries includes an interesting picture of South Georgia, the "Gate of the Antarctic," where Sir Ernest Shackleton died in January on board *The Quest*, and where his body is to be buried. The picture was painted in November, 1914, by Mr. George Marston, one of the members of Sir Ernest Shackleton's expedition of that year. It was carried on the *Endurance* through her long drift in pack ice on the Weddell Sea and recovered from the wreck after this ship had been crushed by the ice and abandoned in October of 1915.

The recent sales at Messrs. Christie, Manson and Woods have been of special interest in the direction of fine arms and armor. The Meyrick Collection, which came under the hammer on February 21, had been formed by Dr. William Meyrick during the mid-nineteenth century, being the collection of a connoisseur of arms with finely discriminating judgment, and had been purchased "en bloc" about 1880 by the late Henry Arthur Brassey, M.P., whose son, Mr. Leonard Brassey, has offered it for sale.

At the recent sale some of the choicest pieces fell to Mr. Bashford Dean, and are, I gathered, destined for the Metropolitan Museum, New York.

The coming sale of really international importance is that of the Burdett-Coutts collection, of which the pictures and drawings will come under the hammer on Thursday, May 4, and the day following, and the porcelain and "objets d'art" on Thursday, May 9, and the two following days. The pictures and drawings, which were brought together by the late Baroness Burdett-Coutts in Victorian days with good judgment and advice, are of unique quality and merit. It is not very often that one meets

in the sale rooms, for example, such works as Raeburn's portrait of Sir Walter Scott, Hoppner's masterly Rt. Hon. William Pitt, Reynolds' delicious Girl Sketching (who is his own beautiful niece), Romney's queenly portrait of a lady, and, last of all, the wonderful predella by Raffaello Sanzio, its subject "The Agony in the Garden," which is, in fact, the predella of the altarpiece painted in 1505 for the Nuns of St. Anthony at Perugia, and which is now in the Metropolitan Museum of New York.

The first annual exhibition of the Selected Work by Western Painters, which opened at the Los Angeles Museum late in February, is now on circuit. In California these 78 pictures, by as many western artists, will be shown at the Gallery of Fine Arts at Balboa Park, San Diego, and at the San Francisco museum. It will then continue its travels to all the institutions whose directors are members of the Western Association of Art Museum Directors and under whose auspices the paintings have been arranged for exhibition. It is expected that a year will be taken up in this circuit.

The officers are J. Nilson Laurvik, Director of the San Francisco Museum of Art, president; Dr. William Alanson Bryan, of the Los Angeles Museum, vice-president; and Samuel J. Hume, Director of the Greek Theater, University of California, secretary-treasurer. Other associations comprising the membership list are the Denver Art Association, Friends of Art of San Diego, Kansas City Art Institute, Oakland Art Gallery, Portland Art Association, Seattle Fine Arts Society, and the School of American Research, Museum of New Mexico.

It is the hope of the association not only to renew the traveling exhibit each year but, later, to extend the circuit to include eastern museums.

The Third Annual Exhibition of Painters and Sculptors of Southern California opened at the Los Angeles Museum on April 21 and will continue until May 28.

This exhibition is open to all artists of Southern California who choose by vote their own jury of selection. The Mr. and Mrs. William Preston Harrison prize of \$100 in gold is always awarded to the best work of art regardless of subject or medium.

ITEMS

The Montclair Art Museum has recently purchased for its permanent collection a painting by Arthur B. Davies, entitled "Meeting in the Forest." This purchase was made from a group exhibition held with the object of purchase in mind, visitors to the exhibition being invited to vote for the picture which they wished to have acquired. The final choice, however, was determined by a special committee, of which Mr. F. Ballard Williams is chairman.

A. Stirling Calder has been awarded the contract by the Missouri State Capitol Decoration Commission to execute the 128-foot frieze across the front of the new Capitol building. The subject will be the history of Missouri, and it will be portrayed in bas-relief cut into the stone from 6 inches to a foot in depth. It is expected that three years will be required to complete the sculpture.

The Butler Art Institute owns miniatures of every President of the United States, Miss Margaretta Arehambault having lately painted for the institute, by special commission, a miniature portrait of President Harding, for which he graciously gave sittings.

The Cleveland Museum will hold from May 2 to June 4, for the fourth time, an exhibition of work by Cleveland artists and craftsmen, with the purpose of stimulating local production. The exhibition will include not only paintings, drawings and sculpture but all the known handicrafts, architectural renderings, photography, and printing. The Jury of Selection consisted of Hugh H. Breckenridge, of Fort Washington, Pa.; Albert Sterner, of New York City; and Ellsworth Woodward, of New Orleans.

Other cities, notably Toledo, Washington, New Orleans, Milwaukee and Denver, likewise during the month of April displayed exhibitions of local art work under the auspices of the local associations.

A unique exhibition was recently held at the Museum of Natural History in New York, of water colors by Anna Heyward Taylor, of the flowers of the jungle of British Guiana, and textiles, showing in their design these same flowers used as motives.

The Concord Art Association will hold its Sixth Annual Exhibition in the Town Hall of Concord, May 14 to 29. The exhibition will comprise paintings in oil, miniatures on ivory, etchings, pencil and charcoal drawings and work in sculpture. An Honorable Mention with certificate will be awarded in Painting, Sculpture, Drawing and Etching. Charles Hopkinson is chairman of the Committee of Selection and Award.

The University of California Extension Division announces an Art in America Educational Tour, May 15 to July 15. It is planned to include within this tour the principal art museums and galleries of the United States, as well as the more important architectural and sculptural monuments.

Those proposing to spend the summer in Europe may be interested to know that the Royal University of Florence, Italy, announces Summer Holiday Courses for Students, August 16 to September 30, 1922. There will be lectures on Modern Italian Literature, the Works of Dante, History of Italian Art, History of Italy, especially of Florence, and visits to museums and galleries in and near Florence.

The Hispanic Society of America has recently acquired for its permanent collection three of the paintings made in Spain last summer by Ernest Peixotto, as well as the entire series of Mr. Peixotto's drawings of Spain and Portugal, some eighty-odd in all, that cover a wide variety of subjects and are executed in various media. This collection was displayed in a gallery of the Museum during the month of March, where it created much favorable comment and was seen by a large number of visitors.

The American Association of Museums will hold its Annual Meeting at the Albright Art Gallery in Buffalo, May 11, 12 and 13. Mr. Frederic Allen Whiting, Director of the Cleveland Museum of Art, is president of the association, and Mr. Harold L. Madison, of Providence, R. I., is secretary.

The Western Arts Association will hold its annual meeting in Cincinnati, May 2, 3, 4 and 5, in the Ohio Mechanics Institute.

BOOKS

A HISTORY OF ARCHITECTURE ON THE COMPARATIVE METHOD, by Sir Banister Fletcher, Architect, F.R.I.B.A., F.S.I., F.R.G.S., F.R.S.I. B. T. Batsford, Ltd., London; Charles Scribner's Sons, New York, Publishers. Price, \$12.

This is a sixth edition of an extremely valuable work, enlarged and brought up to date. The fact that five previous editions have been required testifies to the merit of the book. It is a ponderous volume of more than 900 pages, but it is a most extremely interesting and fascinating book—quite truly an "Outline of History," written from the standpoint of architecture, for it begins with prehistoric architecture as evidence of the character and life of the earliest of the human race and treats in sequence the various styles of architecture as marking the development of the people. Those influences which have affected the life of the people and hence their architecture, such, for example, as geographical, geological, climatic, religious, and social, are all briefly sketched, and what is more, the various styles of architecture are not treated in an isolated way but in comparison one with the another. Special examples are chosen for description and illustration, and these are precisely those about which one most wishes to know.

A notice in the front of the book announces to teachers that large lecture diagrams and class illustrations are obtainable, by application to the London publishers, as well as lantern slides of all the 3,000 and more illustrations.

This edition differs from previous editions, which were published under the joint names of the present author and his father, in that it has been entirely rewritten and recast from cover to cover, and that, rather than relying on other authorities, the writer has given descriptions largely from personal observation of the world's greatest monuments "from ancient Troy to modern Chicago." As Sir Banister very truly says, "Architecture which chronicles history in stone has not hitherto been assigned its proper place in education. It is essentially a human art as well as an affair of material, and is governed by practical requirements with which painters, sculptors, and musicians

are not concerned. It supplies a key to the habits, thoughts, and aspirations of each period, and, without a knowledge of this art, history lacks that human interest with which it should be invested. Many people have wandered among the most beautiful buildings without understanding why they were erected and what they were." To such wanderers, as well as to students of architecture, and other artists, this comprehensive, delightful book is heartily commended for its vast fund of information given in so engaging a manner as to make it doubly valuable.

THE RENAISSANCE OF ROMAN ARCHITECTURE, by Sir Thomas Graham Jackson. Part I, Italy. Cambridge University Press. University of Chicago Press, Publishers. Price, postpaid, \$10.70.

In two previous works published by the Cambridge and Chicago University Presses, the author, Sir Thomas Graham Jackson, has given a connected account of the course of architecture in Europe from the fall of the Roman Empire, through the successive stages of the Byzantine, Romanesque, and Gothic styles, down to the dawn of the Renaissance. He now continues the story into the period of the revival of Roman Architecture which followed the revival of Classical literature, and of learning itself, in the fifteenth and sixteenth centuries. This book is in fact, to a great extent, the story of the Renaissance in Italy as it is reflected in the work of the artists and craftsmen. It is most interesting to read this book in connection with the chapters in Sir Banister Fletcher's "History of Architecture," the one delightfully supplementing the other. Sir Thomas Graham Jackson's style is easy and graceful, and he presents his subject with a simplicity and an ease that suggest friendly talk. At some length he sketches the revival of learning which led to the Renaissance of Roman Art, and then passes to a detailed description of certain buildings such as the Duomo in Florence, the Palazzo Medici-Riccardi and the Palazzo Strozzi; the Ducal Palace and the Library in Venice; St. Peter's and other great churches, which serve as examples of the best the art of that golden age produced. He also devotes one whole chapter, happily, to the Decorative Arts of that wonderful age.

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JUNE, 1922

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THE

AMERICAN MAGAZINE OF ART

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JUNE, 1922

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THE ANCIENT ART OF TILE MAKING

BY WALTER F. WHEELER

THE student who would study the origin of the useful arts must search for the beginning of the art of the tile maker in that dim twilight of the past when the first beginnings of recorded history are merged with the period of legend and tradition, for ever since the dawn of history the art has been practiced. In a broad sense the tile is intimately related to other members of what might be called the family of the plastic arts, which includes brick, terra cotta, stucco or plaster, adobe and cement. Most of these are today reckoned as building materials but the tile may be said to possess a dual nature in that in certain forms it qualifies as a material for building without sacrificing its claim to rank, in certain other forms, among the decorative arts.

Perhaps it would be impossible to draw a strictly rigid line between tile and brick. Each, in its simplest form, consists of a small quantity of clay pressed into shape of some sort and then baked by intense heat into permanent and enduring hardness. This body or "biscuit" is often decorated by applying upon it various kinds of ornament, which is fixed, in turn, by subsequent firings; thus glazed brick and glazed tile are really two slightly different forms of one and the same thing. It is not difficult to fathom the reason for the universality of the practice of tile making. Many are the lands in which wood, for use as a building material, does not exist, while other countries are equally without stone. Clay, however, of some appropriate kind, being of the earth itself, is to be found in every corner of the world and it would seem that the art of fashioning

clay into tiles is part of the equipment for life with which nature has provided every primitive race. References to tile making abound in all ancient writings, and in the Bible the necessity of having to make brick—or tile—without straw is given as one of the trials of ancient Israel under the yoke of the Egyptian Pharaohs.

As might be expected, an art so venerable has assumed divers forms in the many different countries where it has been followed and it has received the impress of countless races. Romance is suggested by the mere mention of the tiles of Persia, Arabia, Turkey or China and other lands of the unchanging East, and later romance is brought to mind by the tiles of Spain, Holland, Mexico and other countries where the art has never languished and is still carried on.

Many varieties of tiles are coated with a glaze—or sometimes with two glazes, one directly on the body of the tile, to which decoration is applied, and another glaze, transparent, as a finishing coat. This smooth, hard glaze offers a surface which is cool and refreshing and it may be that this is partially the reason for the great popularity of tile in warm climates. Any traveler in Persia, Arabia, Spain, Italy or other countries where the heat is often great could tell of courtyards, patios or cortiles walled and sometimes floored with tile which are cool upon the warmest days. Sometimes the heat is tempered by tiny streams of water which run from fountains through tiny canals formed in the moulded tiles with which the floors are paved, and the passerby catches through the open gate or street door



TILES, LATE 18TH CENTURY, LAMPOON BUILDING, CAMBRIDGE, MASS.

a fascinating glimpse of walls made of richly figured and colored tile forming a setting or background for tropical vegetation.

Even the most casual study of the history of tile making will show that in the matter of design no less than in the technique of actual making each nation or race has developed the craft in its own way. The designs of the tiles of Persia and Arabia—to name but two countries—strongly express the feeling which underlies their art, and the quite different design developed in two such widely differing countries as Spain and Holland is equally characteristic. Spanish art of every kind is strongly influenced by the art traditions which Spain inherited

from the Moors and the making of tile was fully developed when the rule of the Moors gave place to that of the Catholic kings. Many of the chief architectural treasures of Spain, such as the Alhambra, are relics of the Moorish period and in the Alhambra the use of tiles may be seen highly developed. The Spanish gave to their work in tile making much of the fervent temperament which is expressed in all their art and the Moorish ornament yielded in a large measure to the use of Christian symbols and emblems or figures of the saints, while the use of tiles was developed largely for the service of the Church—walls for cathedral sacristies and floors for monastic or conventual cloisters.



MEXICAN TILES, RESIDENCE OF MRS. JOHN L. GARDNER, BOSTON, MASS.

Talavera, in Spain, has long been a center of tile and pottery making and from Talavera the art was carried into Mexico, for the Spanish conquerors poured into that rich colony craftsmen, engineers and architects as well as soldiers and *religious* until finally Mexico became very nearly as Spanish as Spain, reflecting the art and life of the mother country, tempered always by the native Indian element. So strong a foothold did the making of tiles secure in Mexico that some of the most beautiful examples of its use in the entire world are to be found there. No one who has traveled in Mexico can forget the tiled roofs and the domes—or *ciboria*—placed over the crossings of Mexican

cathedrals or churches which tower up above the huddled roofs of Mexican towns or appear over the clustered palm trees of village plazas;—domes made of tiles of gold and all the colors of the spectrum, shining and glistening in the hot Mexican sun. The fervent ingenuity of the master craftsmen from Spain guided the tile making of Mexico into other forms of service for religion, for altars, lavabos, fountains and benches were fashioned as well as the usual floors and walls.

The tiles of Holland form another group, different but strongly marked. The Dutch had not the fervent Catholic temperament of the Spanish but their development of the tile was both rich and varied and directed



NUREMBERG TILE STOVE, METROPOLITAN MUSEUM OF ART

chiefly toward domestic use or to use in the public guildhalls or municipal buildings upon which was lavished much of Dutch art. The tile makers of Holland excelled in adapting tile to the various uses of the home and in addition to walls and floors they fashioned bird cages, and tile stoves were much used for heating. The use of tile stoves spread into other countries of northern Europe; a collection of them exists at Nuremberg and an excellent example, placed in its appropriate setting, is shown in one of these illustrations.

In design the Dutch tile makers followed methods characteristically Dutch. Instead of religious emblems and figures of saints

they were fond of using little scenes from the Bible—the Expulsion of Adam and Eve from the Garden or Moses upon Mt. Sinai. Often the subjects would be drawn from the New Testament and might show the Annunciation, Nativity, Flight into Egypt or scenes from the Passion. Tile making for centuries was, and still is, one of the chief industries of Delft and the output of its busy kilns was carried over all the world by Dutch commerce. A favorite method of decorating tiles made in Holland was with little scenes from the daily lives of the people—landscapes, rather “sketchy,” in blue against the white of the glaze, showing windmills, canals or the houses with the stepped gable ends



ANTIQUE PERSIAN TILES, RESIDENCE OF THE LATE STANFORD WHITE,
NEW YORK

which are common in Holland. Sometimes the design was of peasants carrying market baskets or smoking long stemmed pipes. All-over designs were of course used at times but, whatever the nature of the decoration, it was simple and direct and won chiefly because of these very qualities.

During the centuries when tile making was becoming established in Holland the shipping interests of the country were extensive; Dutch merchantmen sailed all the seas and the pottery which they brought back from China and other lands of the Far East may well have had an influence upon the pottery and tiles made at Delft, which was the head-

quarters of the industry. The wares of the Chinese were highly regarded in Europe and the thrifty Dutch no doubt saw the commercial possibilities presented by offering something very similar to pottery and tiles from China at a fraction of their price. The wares which the potters of Delft made in a manner much resembling those of the Chinese were not only in blue and white; Delft also produced its wares in rich combinations of color and this "polychrome Delft," as it is called, is still popular today.

The use of tile in America was naturally introduced by the early Dutch, and to some extent by settlers from England, where the

art has also long flourished. In the early days tiles from the old countries were far too rare to use for facing walls but they were much favored for setting about fireplace openings and some old houses still exist with such tile actually in place. In these later days, however, when the treasures of the earth seem to be coming to America, it is not difficult to obtain quantities of old tiles from various countries; old houses in Spain, Italy, Mexico, Holland or even in the East are often dismantled and their contents are dispersed, falling frequently into the hands of antiquarians who are apt to send them to America where a broad market exists. One of the most interesting uses of old tiles in America is found in a room of the Harvard Lampoon building in Cambridge, Massachusetts. Someone presented to the society which publishes that bright little magazine a quantity of old Dutch tile, some blue and white and some of white and the curious reddish purple known as "aubergine." The architects of the building, erected some years ago, used the tiles to face the walls of a room which has been worked out in most interesting Dutch fashion with open ceiling of severely plain timbers and extremely simple furniture. The illustration of this room affords some idea of the interesting effect which may follow the use of a quantity of old tiles used with taste and discrimination. Another striking example of the use of old tile is shown in the illustration of a small

hallway in an old house in New York. Here the tiles are of blue green upon a deep cream colored ground, and they form an interesting combination with bits of old carving and a cement wall fountain in the Italian style. Still another interesting use of tiles is found in a residence in the Back Bay district of Boston, where old Mexican tiles, rich in color, are combined with old carvings of stone. Frequently quantities of old tile may be found where the various tiles unite to form a large figure or even a picture made up of many tiles, a part being painted upon each. Sometimes large panels of a Dutch Renaissance type may thus be found, in blue and white tiles or in aubergine or the purplish red known as *rouge de fer*.

The art of tile making in America is producing some extremely interesting examples of this venerable art used for flooring and upon walls as well. The craft in America may be said to be the heir of all the ages, and in the matter of design American tile makers may draw upon the accumulated riches of the past. Much more difficult than the making of excellent tiling, however, is the creating of a market sufficiently broad to render possible the manufacture of decorative tiling upon a scale which would render it within reach of the popular purse. American architects, nevertheless, are well aware of the possibilities held out by the present day product of the tile kilns and its use is destined to see a steadily increasing growth.

PRIZE WINNERS—CARNEGIE INSTITUTE'S INTERNATIONAL EXHIBITION

AN AMERICAN, George W. Bellows, of New York City, was awarded first prize for his painting, "Eleanor, Jean, and Anna," at the Carnegie Institute Twenty-first International Exhibition, which opened April 25. This painting had previously been awarded the Gold Medal at the 1921 Exhibition of the Pennsylvania Academy of Fine Arts. The second prize was awarded to Emile René Ménard, one of the most distinguished of French artists, for his painting, "Women Batting in the Grève," and the third prize also was awarded to a Frenchman, Henri Lebasque, for his painting, "The Banks of the Seine, Andelys."

Three honorable mentions were awarded to Americans: Charles Reiffel of Wilton, Conn., for his painting "Summer Design," Henry B. Snell of New York City for "Dawn on the River," and Fred Wagner of Philadelphia for "Old Mills, Winter."

George W. Bellows, the winner of the first prize, occupies a very distinguished and recognized position among the younger artists of America. He was born at Columbus, Ohio, in 1882, and was graduated from the Ohio State University in 1905. He studied art under Maratta, Jay Hambridge, and Robert Henri. He won an honorable mention at Carnegie Institute in 1913 and



ELEANOR, JEAN AND ANNA

GEORGE W. BELLOWES

AWARDED MEDAL OF THE FIRST CLASS, CARNEGIE INSTITUTE, PITTSBURGH

the Medal of the Third Class in 1914. Since 1908 he has been awarded at least twelve medals and prizes at important art exhibitions in this country. Last year he was a member of the Twentieth Carnegie Institute International Jury. He is represented by works in a number of important galleries in this country.

Emile René Ménard, the winner of the second prize, stands preeminent among the painters of classical landscapes. He was born in Paris in 1852, has won numerous honors abroad and in this country, and is represented in a great number of galleries. One of his most famous works, "The Judgment of Paris," is owned by Carnegie Institute. At the Nineteenth International Exhibition at Carnegie he had the "One-

Man Show" in which twenty-two of his works were displayed, practically all of which were purchased for public galleries or homes in the United States.

Henri Lebasque, who was awarded the third prize, has the unique distinction of winning an honor in the first Carnegie Institute International in which he has exhibited. He is a member of the Legion of Honor and is one of the founders of the Salon d'Automne.

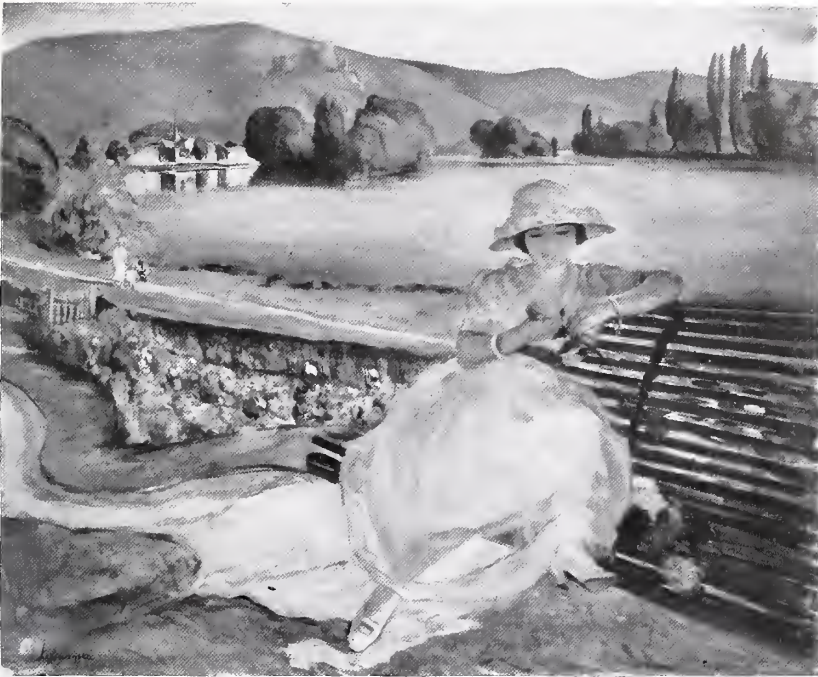
There are 297 works in this year's International, representing as many artists, as each painter this year is limited to one work; 123 of the paintings came from abroad and 174 from points in the United States. In all, 621 works were submitted. About fifty of the artists whose works were accepted



WOMEN BATHING IN THE GRÈVE

EMILE RENÉ MÉNARD

AWARDED MEDAL OF THE SECOND CLASS, CARNEGIE INSTITUTE, PITTSBURGH



THE BANKS OF THE SEINE, ANDELYS

HENRI LEBASQUE

AWARDED MEDAL OF THE THIRD CLASS, CARNEGIE INSTITUTE, PITTSBURGH



DAWN ON THE RIVER

HENRY B. SNELL

AWARDED HONORABLE MENTION, CARNEGIE INSTITUTE, PITTSBURGH

had never before exhibited in a Carnegie Institute International.

The International at Carnegie is the only one of its kind on the American continent, and the second in the world, the only other one being held at Venice.

The members of the Jury for the Twenty-first International were Mrs. Laura Knight,

of London, England; M. Lucien Simon, of Paris, France; Charles C. Curran, of New York City; and Charles H. Woodbury, of Boston. The jury met in London, Paris, New York, and Pittsburgh. At Pittsburgh the prizes were awarded.

The exhibition will continue through June 15.
J. O'C., JR.

SOUTHERN STATES ART LEAGUE

A LITTLE over a year ago in Charleston, S. C., an exhibition of art, painting, sculpture, miniatures and prints, by southern artists was assembled and an organization known as the Southern Art Association formed. The objects of this association were to further art, its production and appreciation, throughout the south, and a first meeting was held in Washington, D. C., in May, 1921, immediately after the annual convention of The American Federation of Arts. At that meeting it was decided to hold the second annual exhibition in April, 1922, in Memphis, Tenn., and to continue until that time the organization under the direction of provisional officers—a chairman, vice-chairman and secretary. These were elected as follows: Chairman, Miss Florence McIntyre, director of the Brooks Memorial Art Gallery, Memphis; vice-chairman, Mr. W. C. Miller, treasurer, Carolina Art Association; and Mrs. Roscoe G. Browne, Memphis, secretary. A committee was appointed to frame a constitution and by-laws, consisting of Mrs. James Bradford of Nashville, Mr. Ellsworth Woodward of New Orleans, and Mr. Miller of Charleston.

During the year the provisional organization has functioned admirably. An exhibition of paintings and block prints by Miss Alice Huger Smith of Charleston has been circulated in the southern states, and, under the auspices of the association, Joseph Pennell has made a lecture tour of the principal southern cities. A second exhibition has been assembled and set forth in the Brooks Memorial Gallery, Overton Park, Memphis, from April 15 to June 1, a collection comparing favorably with the exhibitions held in the cities which are recognized art centers in the north.

This exhibition was in progress when the second annual meeting was held, April 24

and 25, at which a constitution was adopted, officers elected, and the organization put on a permanent basis. The name of the organization was changed at this time to the Southern States Art League, as more indicative of the character of the body, which is territorial rather than sectional, and whose purpose is cooperation through collective endeavor.

The striking features of the constitution are an active membership, composed exclusively of practicing artists and craftsmen, sustaining membership composed of laymen, and a class of patron members who shall be known as Friends of Art, and whose contributions of \$100 a year or \$1,000 at one time are to be used for the purchase of works of art by southern artists to form permanent collections in the several cities of the south; in other words, thus developing local patronage and in time local galleries.

Prof. Ellsworth Woodward of Tulane University, New Orleans, was elected president, Miss McIntyre and Mr. Miller, vice-presidents, Dr. R. M. Van Wert of New Orleans, secretary, to serve for one year or until their successors were appointed, and the president was authorized to appoint an Exhibition Committee of five.

At the meeting of the organization emphasis was repeatedly laid upon the fact that there should be no conflict between this body and the national organization but rather that, while looking to The American Federation of Arts for such strengthening aid and assistance as it could and would render, every effort should be used in turn to support and forward its great national work.

The meeting in Memphis was held at the Nineteenth Century Club, which has a delightful and commodious club house in the center of the city near the Court House that is one of the finest examples of classic archi-



A PARK DRIVEWAY

MEMPHIS, TENNESSEE

ture in this country. Furthermore, the Nineteenth Century Club and The Memphis Art Association were joint hosts and provided most hospitably for the entertainment of the delegates in attendance, numbering in all about twenty, and representing a majority of the southern states.

On Monday, the 24th, the Nineteenth Century Club was host (or hostess, it being a Woman's Club) at a delightful luncheon in the club dining room at which there was a large attendance, certainly more than two hundred Memphians interested in art. Among the guests of honor and speakers were the mayor, Hon. Rowlett Paine, Mr. J. N. Walker, representing the Chamber of Commerce; Mr. Walter Armstrong, city attorney, representing the Park Commission; Mrs. George Washington, Chairman of Art of the Women's Clubs in Tennessee; and Miss Leila Mechlin, Secretary of The American Federation of Arts. The president of the club, Mrs. E. G. Willingham, gracefully presided and made the introductions.

That evening a reception was tendered the delegates by the Park Commissioners in the Brooks Memorial Gallery where the exhibition of southern art was on view.

The following day, April 25, the visitors were guests of the Art Association at luncheon, a smaller affair than that of the day before but no less delightful. Again the tables were beautifully decorated with flowers gathered from the gardens then in fullest bloom, and a delicious and bountiful menu, continuing the tradition of merit of the old southern cooking, was served. At the conclusion of the meeting that same afternoon those in attendance from out of town were taken in automobiles on a tour of the beautiful park system encircling the city, stopping for tea at the Country Club, which boasts one of the finest golf courses in the south and is in itself architecturally all such a recreational building should be, with broad verandas covered with climbing roses, beautiful vistas and handsome, spacious assembly and tea rooms.

The program for the meetings was framed by Miss McIntyre, to whose capable management during the year and excellent planning the success of the movement is largely due. The two morning sessions were given over to business and the two afternoon sessions to papers or addresses. The welcoming addresses were made by Mr. Walter Armstrong, city attorney; Mrs. E. G. Willingham, president of the Nineteenth Century Club; Miss Frances Church, president, Memphis Art Association; and Miss Florence McIntyre, director, Brooks Memorial Gallery.

At the session on the first afternoon, the speakers were Mrs. S. B. Anderson of Memphis, Miss Leila Meehlin, secretary, American Federation of Arts, and Mrs. George Washington, Chairman of Art of the Tennessee State Federation of Women's Clubs. The subject of Mrs. Anderson's paper was "The Development of Art and Its Influence." Miss Meehlin spoke on "The American Federation of Arts and Its Relation to the Southern Art Association," and Mrs. Washington told of Art in the Woman's Club.

On the second afternoon Mrs. J. C. Brad-

ford of Nashville was the first speaker, her subject being "School Art and Its Effect on a Community." "Art in Fairs" was then discussed by Miss Vivian Aunspaugh of Dallas. She was followed by Miss Frances Church, president of the Memphis Art Association, who told of "Some of the Things an Art Association Can Do."

Throughout thought was on not only a high plane but along practical lines, while the value of art as a means of uplift was stressed. Emphasis was laid upon the necessity for tangible support and the fact that art had a place in the every-day life of the people. The necessity of considering the peculiar economic and physical conditions of the locality was also recognized, and a vast amount of evidence was given of a widespread appreciation of the difficulties to be overcome, as well as the needs and opportunities awaiting. Indeed the spirit of the old south for gallantry, courage and chivalry, high ideals and noble purposes seemed at this meeting blended with that of enterprise, energy and ambition which are the badge and watchword of the new south of today.

ART IN MEMPHIS

MEMPHIS was an excellent city in which to have organized the Southern States Art League, for it affords a background quite in harmony with such a movement.

One of the commercial centers of the south, one of the leading cotton and lumber (hardwood) markets of the United States, it is located on the Mississippi, which at this point has high bluffs, in a forest land of great beauty. The old city with its numerous warehouses is not beautiful by any means, but within the last decade it has been belted in by one of the loveliest park systems in the world—a system from 12 to 15 miles in length, affording more than 25 miles of beautiful driveways through woods of primeval loveliness and along the high river bank with an outlook across miles of water reflecting at evening the glories of the sunset skies over and beyond the Arkansas wooded shore. This park system was laid out by Mr. Geo. E. Kessler and is a monument to his

genius as well as to the park commissioners and city officers who originally sponsored it.

In answer to the question as to whether it had paid for the cost, the present mayor, Hon. Rowlett Paine, said emphatically: "It has, indeed—it has made Memphis a better city in which to live; it helps to attract a better class of citizens; it makes for health, pleasure, contentment; it is one of the city's greatest assets."

In the park, beautifully treated, and at the same time wisely placed not far distant from the Zoo, which invariably attracts the people, stands the Brooks Memorial Gallery, designed by John Gamble Rogers, given by Mrs. S. H. Brooks in memory of her husband and maintained by the city under the direction of the Park Commission—a veritable "jewel box," precious in itself as a work of art, while functioning as a "container" for other works of art.

It is a very little building, Moorish in type, one storied, with arched entrance, pavilion



BROOKS MEMORIAL GALLERY, OVERTON PARK, MEMPHIS, TENNESSEE

and loggia. The visitor enters a square central hall of fine proportions with the walls paneled and decorated in Pompeian style. Broad doorways to the right and left lead into the exhibition galleries. In the rear are the administration offices. To the right is the main gallery, sky-lighted with unbroken, rough-plastered walls, charming in texture and beautifully tinted in a novel, varied manner producing atmospheric effect. Herein hang portraits of Mr. and Mrs. Brooks painted by Cecilia Beaux and the nucleus of the permanent collection. To the left is a gallery of equal size, provided, however, with a gallery on three sides reached by a stair and protected by a picturesque balustrade in the Moorish style. This gallery opens upon a loggia overlooking the grassy park slopes. The walls here are also rough plaster, tinted and scratched in a most interesting and effective way.

The Exhibition of Southern Art filled the center building and was beautifully arranged by the hanging committee of the Memphis Art Association. In the entrance hall was placed a case containing the miniatures, and

on pedestals were shown the works in sculpture, thus assuring attention and utilizing them at the same time as decorations. In the main gallery to the right were displayed the majority of the paintings in oil, one wall alone being reserved for the permanent exhibits which served as foil for the transient works. Among the permanent exhibits are paintings by Redfield, Birge Harrison, Childe Hassam and other well-known artists. The transient exhibits were of necessity hung in three rows and frame to frame, but great care had been taken in grouping, and the effect as a whole was excellent. Water colors and prints were shown on the well-lighted walls of the balcony, from which were suspended silk batiked hangings of attractive color and design, beneath which in cases were to be seen other examples of the work of southern craftsmen.

Over five hundred works were submitted to the jury for this exhibition from which nearly three hundred were accepted, including not only oil paintings but water colors, miniatures, sculpture, pastels, etchings, drawings, pictorial photographs and craft



GALLERY DEVOTED TO THE DECORATIVE ARTS, PRINT ROOM ABOVE, BROOKS MEMORIAL GALLERY

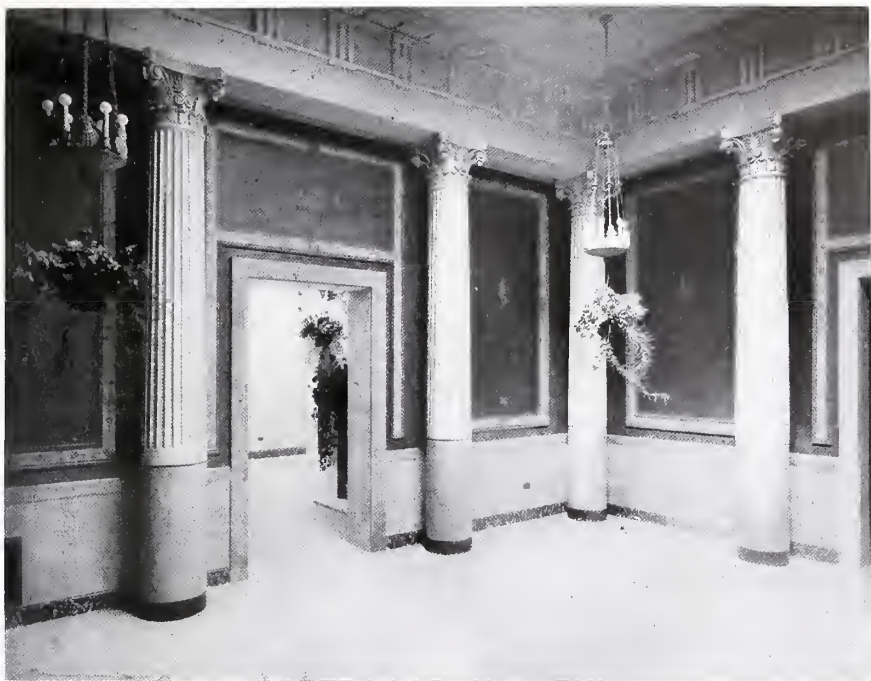
work. Whereas some of the artists exhibiting are now residing in the north, the majority were not only southern born but residents of the southern states. The exhibition as a whole showed freshness of vision and a comprehension of the principles of art which go a long way toward producing the best in art. It showed that the southern artist is sensitive to nature's beauty, and although there were here and there technical failures to be noted, the spirit behind the work was evidently sincere and the compositions were frank and sane as well as pictorial. It was a showing which should be welcome anywhere and be found stimulating, one of which any section in the country might well be proud.

The first prize was awarded to Camelia Whitehurst, of Baltimore, for a portrait of a child, a rather remarkable study in white; the second prize to Anne Goldthwaite, formerly of Alabama, for two outdoor pictures, one "Mulberry and Mimosa" and the other "Court Day," a street scene. The first prize in crafts was awarded to a batik garden panel by Charles Stewart Todd, of Kentucky. First honorable mention in

painting was awarded to E. Sophonisba Hergesheimer, of Nashville, for a group consisting of still life and figure paintings; second honorable mention to M. Elizabeth Price, of Martinsburg, W. Va.; first mention for miniatures to S. Corine Jamar, 2nd, of Elkton, Md.; second mention to Leila Waring; first mention for jewelry to Louise Fleece.

The attendance at the exhibition on the first Sunday afternoon was comparatively large. The Sunday crowds at this little gallery in the woods, quite remote from the city center, frequently approximate a thousand, and the visitors are of all classes of society, persons who go for the pleasure that they derive and who examine the exhibits with the utmost interest. Among the throngs on that first Sunday afternoon was a tall, lank mountaineer with a baby on his arm and his young wife and little girl of three or four years of age accompanying him. Each exhibit was carefully inspected with delightful evidence of interest and a complete lack of self-consciousness.

In the Brooks Memorial Gallery during the



ENTRANCE HALL, DECORATED IN POMPEIAN STYLE, BROOKS MEMORIAL GALLERY

past year, under the direction of Miss McIntyre, no less than seven exhibitions have been held, comparing favorably with the best exhibitions held in the larger museums of the country. These exhibitions were obtained through the American Federation of Arts.

The funds for the exhibition and the maintenance of the gallery are provided by the Park Commission, but other civic bodies cooperate in the work and toward its success. For example, the prizes given in connection with the Southern Art Exhibition were secured through the instrumentality of the Memphis Art Association, which has sponsored the Brooks Memorial Gallery since its completion and done much to promote its development. The Chamber of Commerce in Memphis also assists, now and then making an appropriation for the purchase of a painting.

The Nineteenth Century Club, which has a membership of approximately 1,000 women, has an Art Department which is well directed and essentially up to date. Once a month current events in the art

world are presented at an open meeting, and an art bulletin board is an interesting feature of the entrance hall.

Under the auspices of the Goodwyn Institute (an endowed institution) the foremost lecturers on art, civics, literature, etc., are brought to Memphis. There is an art supervisor now in the public schools, and the children are made familiar with the names and achievements of the leading artists.

The musical interests are largely directed by the Beethoven Club, and during the last year or two a local symphony orchestra and choral society has been developed and trained by Mr. Arthur Nevin, director of municipal music. The school children have given "sings," and good music has been popularized through familiarity.

The Garden Club has lent its energies and done its part in the general civic betterment scheme, encouraging the beauty and upkeep of home grounds and conducting annually, the last of April, a flower market in the public square in the center of the city.

It is interesting to note in this connection that the heaven has apparently spread, for

the Southern Railroad has beautified by planting its station grounds and environs all along its line in Tennessee from Knoxville to Bristol, the work being in charge of a woman whose husband was at one time (and until his death) a railroad employee, and who has one assistant, a man laborer.

Architecturally Memphis lags. It has some fine mansions, imposing private residences, chiefly English or Colonial in style, with large surrounding grounds on the outlying avenues, but it is experiencing an epidemic of bungalows of the most pernicious and artistically offensive type, but these are ephemeral and passing.

The municipality has lately secured a plan for future development from Mr. Harland Bartholomew and proposes putting through a city planning ordinance which will legalize as a basic principle the fact that the esthetic

is actual and that no man has the right to do what he pleases to the hurt or detriment of the community as a whole.

Memphis has not altogether escaped the bill-board nuisance, but the city officials realize the danger and are, through legal counsel, endeavoring at this time to find a way to legislate against it. In other words, Memphis would seem to be not only up to date but in the forefront of cities in which a definite and concrete action is being taken to evidence through art the dominance of the spiritual over the material and thus build not only a more beautiful city, a better city, but develop a finer type of citizenship that will make lasting the civilization for which the youth of the world lately laid down its life. As such Memphis is an encouraging and inspiring example for the cities of not only the south but throughout the United States.

THIRD INTERNATIONAL PRINT MAKERS' EXHIBITION

BY HOWELL C. BROWN

THE Print Makers' Society of California held its Third International Print Makers' Exhibition in the Los Angeles Museum, Los Angeles, Calif., from March 21 to April 16. Four hundred and fifty-one prints were shown, representing the work of 224 artists from eight countries. The general level was so high that the Jury of Award found its work very difficult, but after long study made the following choice:

The Los Angeles Gold Medal, offered by the Los Angeles Chamber of Commerce for the "best print" shown, awarded to John Platt of Edinburgh, Scotland, for his Block Print in color, "The Giant Stride."

The H. W. O'Melveny Prize of \$100 for the best Etching went to Roi Partridge of Mills College, California, for his print "Mills Hall."

The Alson S. Clark III Prize of \$25 for the best Color Etching to Alfred Hartley of St. Ives, Cornwall, for his Aquatint, "A Wessex Valley." The print was bought for the Los Angeles Museum by the same donor.

The Wm. Alauson Bryan Prize of \$25 for the best American Print was voted to

Ernest D. Roth for his etching "Chartres."

The jury felt that there was so much other fine work which should be recognized that they gave honorable mention to: Sigmund Lipinsky of Rome, Italy; Edward Lawrenson, Percy Robertson, Martin Hardie and Ethel Gabain (Mrs. John Copley), all of England; and L. F. Wilford of the United States.

So many prints were worthy of the Gold Medal that the jury was compelled to base its final selection on a close scrutiny of technical as well as artistic qualities, and Mr. Platt's print was chosen because of its marvelous craftsmanship joined to the beauty of its color and design.

In such a large collection of prints it is impossible to do more than mention a few which appealed to me personally, omitting any mention of the prize winners, as the award was sufficient commentary.

In the English Section one of Alfred Bentley's drypoints, "Women of the River Farm," full of misty sunlight, was one of the most satisfying black and whites I have ever seen. In "The Complete Breakdown"



CHARTRES ETCHING

BRYAN PRIZE

ERNEST ROTH



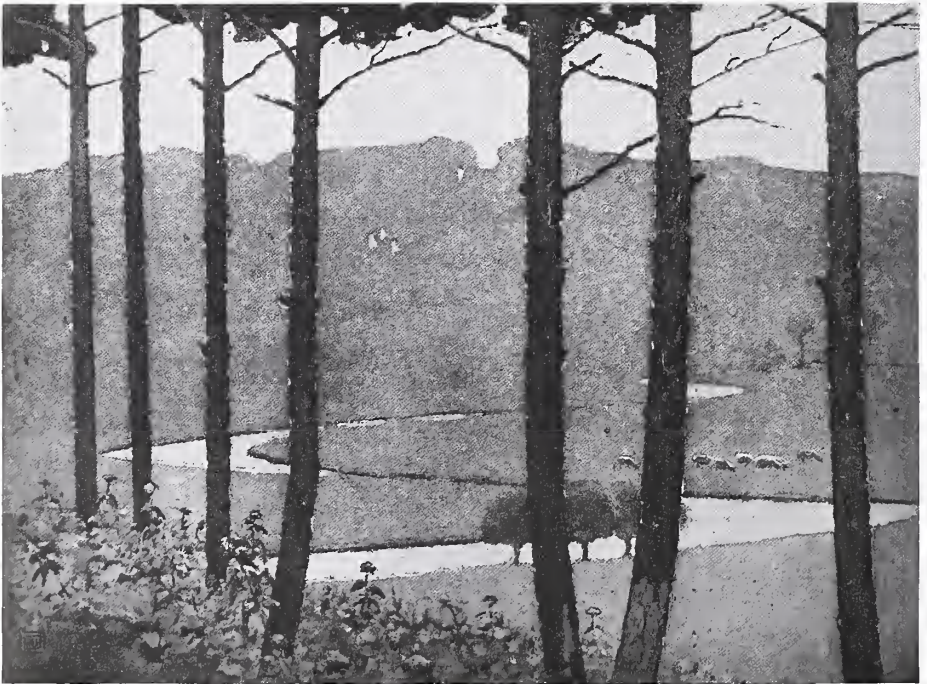
THE QUARRY ROAD—DRY POINT

ALFRED BENTLEY



DEATH OF PIERROT—ETCHING

NORMAN LINDSAY



A WESSEX VALLEY—AQUATINT IN COLOR

ALFRED HARTLEY

ALSON CLARK III PRIZE



MILLS HALL—ETCHING

ROI PARTRIDGE

O'MELVENEY PRIZE

Anna Airy had raised a trivial subject to a work of art by her loose handling and beautiful technique. Sydney Tushingham had two of his fine plates of children and Martin Hardie showed, among others, a "Calvary, Concarneau," particularly notable for its spatial quality and atmosphere. Stanley Anderson's "Wreckage" was a very powerful composition and Herbert Dicksee, in "Leopard Drinking," gave a splendid rendition of textures in the fur of the big cat. Hilda Hutchings's "Frenchman" was a fine piece of characterization and Leonard Squirrell's "Picnic" a very dignified and pleasing sylvan picture. It is evident that he not only knows, but loves, the trees he depicts.

The French contributed prints by about the same artists as usual. Most of their line workers seem to choose about the same type of subjects each year and treat them in about the same way, so that their section rarely shows much variation. Beaufrère, with his Rembrandtesque sketches, Beurdeley, Brouet (always fine), Moreau, with his customary pictures of Sisteron, Steinlen—all were there. Godefroy, who is over-

coming the "spottiness" of his compositions; Mathey, a powerful draftsman; Tigranc and the "Modernists," Dufresne, Frelaut, Laboureur, Laurecin and Vlaminck, were among those showing.

Australia was represented by a selection of the work of some members of their Painter-Etchers Society. Of these Eirene Mort showed great promise, but Norman Lindsay was the most noteworthy. Dirk Baksteen of Belgium sent four small prints, very interesting in their method of treatment. Belgium, Holland and Sweden had such relatively small exhibits that any comment would be unfair through lack of material for judgment. We hope in future exhibits that more of the artists from these countries will send us work.

Among the Americans Roi Partridge, Ernest D. Roth, Dwight C. Sturges and John W. Winkler stood out above the rest. Comparisons are odious, but it sometimes does us good to see just how our work holds up when in competition with that of other nations. There is no doubt that the English artists had the finest showing of Etching. They have gained such a mastery of their

medium that they are enabled to express themselves with ease, and it is this which gives line work much of its charm. When we see that every line placed on the plate by the artist was put there with full knowledge of why it was wanted and what it would do, we can forgive some coldness of execution which may have crept into the work. We Americans, and the artists of most of the other countries as well, are too prone to try and dash off an etching between the painting of two pictures and a visit to the latest exhibition. The etching is a "sonnet in line," and we try to compose a sonnet before we can do more than stammer in words of one syllable. We are far too lazy to go through the long period of apprenticeship necessary to become good etchers, and it is those of us who have been willing to subject ourselves to this preliminary drudgery who are the real etchers of America or any other country.

Block Printing is becoming more and more popular every year, and in this medium America came closer to holding her own, even if the Gold Medal did go to an Englishman. Charles W. Bartlett, Gustave Baumann, Alfred Casson (Canada), Frances H. Gearhart, Eliza Gardiner, Tod Lindenmuth, Ambrose Patterson, Margaret Patterson, and Walter J. Phillips (Canada), all had fine block-prints in color, those of Miss Gearhart being very interesting for their design, color and originality of treatment. John Platt, Robert Gibbings, William P. Robins, Hall Thorpe and Dorothy E. G. Woollard, all of England, showed striking prints both in color and black and white, while Edward Ertz exhibited four very beautiful wood-engravings done with the white line. J. J. Lankes, L. F. Wilford, Carl Oscar Borg, Chas. A. Wilimovsky, Marion Richardson and John Held, Jr., were the American workers in the black and white wood block. Mr. Held's humorous prints, cut in imitation of early block work, were much enjoyed commentaries on phases of prohibition. Both Wilford and Lankes have a strong feeling for their medium and make effective use of black and white masses, enlivened by a few white lines.

With the exception of Birger Sandzen no American lithographers were on the walls. In this medium England again came to the front. A. S. Hartrick showed one particu-

larly interesting experiment in color lithography, "Tomb of a Crusader." Ethel Gabain (Mrs. John Copley) exhibited two very beautiful prints, "Notre Vieillesse" and "Lady Trees." The former showed two old gentlefolk playing spillikins, both figures charming characterizations of serene old age. Miss Louis Thomson's "Sunny Morning, Kensington Gardens," was another notable work, while L. Blatherwick, John Copley, Elsie Henderson, Dorothy Hutton and Charlotte Lawrenson were all represented by fine prints. We were very much pleased to show so much fine lithography, hoping that our artists may be led to take it up. Americans have not, as yet, recognized the beauty of lithography as a means of artistic expression. When they do we should produce fine exponents of that art, for it seems most suited to our temperament. The process of printing is not extremely difficult and is full of great possibilities when in the hands of an artist.

In this limited space I have been compelled to omit mention of many a fine print but can only apologize and hope that, in some future article, I may be able to give them the notice they so richly deserve.

ITEMS OF INTEREST

From Miss Lena M. McCauley, the art writer of the *Chicago Evening Post*, has come a most interesting letter which in part reads as follows:

"It has been a very busy winter, and is busy still in our peculiar way, a spirit that does not belong to Chicago alone but, I find, to the middle west. We have stirred up an art life through the dealers whose public spirit has gone beyond any advertising they can hope to get. You must have heard of the Art Festivals at Springfield, Aurora, Rockford, and Joliet under Mr. Barrie of Carson, Pirie Scott and Company. For a whole week an exhibition of one hundred paintings of the highest order by Americans was shown under the auspices of the Women's Clubs and visited in all the towns by school children; and at the same time daily programmes of addresses by artists and others were carried out. Other leaders have done the same thing less importantly. In Chicago we have had a few adventures in

Civic Art, restoring the Field Museum and erecting Mr. Taft's 'Fountain of Time' in permanent form. Mr. Harshe and his assistants are keeping the Art Institute as busy as a kaleidoscope. Your exhibitions are doing a rare service. I am recommending them everywhere in Illinois, where I am the art chairman of the Federation of Women's Clubs."

The exhibition of Printed Fabrics circulated by The American Federation of Arts during the past season was shown at the Public Library, St. Louis, during the month of April. Miss Mary Powell, director of the Art Department of the Public Library, writes: "The exhibition was in place for 'Better Homes Week,' celebrated here the first week in April." She adds that much interest was shown in the textiles and that there has been a great demand for books and pictures on home interiors. "Classes from Washington University have studied the collection, and interior decorators from the department stores have been seen giving the various pieces careful inspection."

Mr. C. Howard Walker has been elected president of the Boston Society of Arts and Crafts, as successor of the late John E. Peabody. Mr. Walker was one of the founders and charter members of the society. He has held the position of vice-president, and for almost twenty years has been a member of the jury of selection. He is widely known as one of the leading Boston architects, as a lecturer at Harvard and the Massachusetts Institute of Technology, and as head of the School of Fine Arts, Crafts and Decorative Design. The other officers of the society are: Vice-Presidents, Howard L. Rogers, Paul J. Sachs, and Henry Hunt Clark; secretary and treasurer, Henry P. Macomber.

A. Stirling Calder has been awarded the contract by the Missouri State Capitol Decoration Commission to execute the 128-foot frieze across the front of the new Capitol building. The subject will be the history of Missouri, and it will be portrayed in bas-relief cut into the stone from 6 inches to a foot in depth. It is expected that three years will be required to complete the sculpture.

Sergeant Kendall, after being dean of the Yale School of the Fine Arts for ten years,

is to retire this coming summer, to be succeeded by Everett V. Meeks, architect.

Washburn College, Topeka, Kans., has received as a gift from a private donor \$50,000 for an art museum to be erected on the college campus. The donor is Joab Mulvane, a resident for many years of Topeka, and the museum will be known as the Mulvane Art Museum. This museum is proposed not merely for the preservation of works of art but as a working laboratory for Washburn College and will contain a lecture hall, classrooms, studios and a library, as well as exhibition galleries. This beneficent gift is to a great extent due to the interest awakened in art by Mrs. Frances D. Whittemore, who for many years has been head of the Art Department of Washburn College, and through whose instrumentality, in cooperation with the Art Guild of Topeka, transient exhibitions have been brought to Topeka.

The Concord Art Association held its Sixth Annual Exhibition in the Town Hall of Concord, Mass., from May 14 to 29. The exhibition comprised paintings in oil, miniatures on ivory, etchings, pencil and charcoal drawings and work in sculpture. The jury of selection and award (for the honorable mention was given in painting, sculpture and etching) had as its chairman Charles Hopkinson, and included Chester Beach, Charles Bittinger, Gardner Symons, Paul King, Albert Laessle and Lucy M. Stanton. The president of the Concord Art Association is Daniel Chester French, and Elizabeth W. Roberts is secretary.

The Society of Washington Artists held its Thirty-first Annual Exhibition in the Corcoran Gallery of Art from April 8 to 23 and made a creditable showing, with ninety oil paintings and six works in sculpture, chiefly by local artists. The highest prize, a silver medal, was awarded to a portrait of Glenn Madison Brown, by Catherine C. Critcher; the second prize, a bronze medal, to Felicie Waldo Howell, for a small picture of Washington Street, Marblehead, while honorable mentions were given Marg Gray for an interior, and Hattie E. Burdette for a still life study. William H. Holmes, director of the National Gallery of Art, is president of the society.

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PHILANTHROPY AND ART

Lady Astor made no truer nor wiser statement in her many admirable public addresses while in this country than that the world is not to be redeemed or set straight by philanthropy. We must go deep down and remedy the evil—we must, in other words, get at the bottom of that which is wrong in our organization of civic life and society today before we can hope to permanently better conditions. Philanthropy ameliorates; it does not construct, save in exceptional instances. Herein lies much of the present trouble in what we may call the world of art. Art is regarded quite generally as a subject for philanthropy, and does not, as it were, stand on its own feet. On the other hand, artists are expected to give away their talent for the education and delectation of the public, and the artists themselves are regarded as impractical visionaries who must be charitably supported. Neither is right. Good art should be worth its price and good artists should be self-supporting. The successful artists of today, and to a great extent in the

past, have been all-round intelligent men and women—not half-witted toys of temperament. To achieve success in art as in other things requires brains and industry as well as God-given talent. But if art is a real commodity, a thing of value to the individual, the community, the municipality, then it is worth its price, and because its production requires not only brains and industry but gifts which are rare, its price should be proportionately high.

Now it is the justice of this claim that few today seem to understand. Art, the beautifier of life, should, it is thought, be free as air, without price. Why, then, should not music and literature likewise be given away? Sometimes they are, but if the practice should be made general, they, like art, would soon become pauperized. To hear the best musicians, singers and instrumentalists, we gladly pay good prices, but if an equal charge were made to see a work of art, great would be the outcry. It is through art that nations attain remembrance; yet art is the poorest paid of all professions. Bodily needs are recognized almost universally as necessities, and many are they that will contribute to those who suffer material ills, but art, which ministers to the spirit, remains to a great extent a mendicant. Our art galleries and museums have to beg for support, and when legislatures and municipal governments make appropriations for such it is most frequently with extreme niggardliness. It is comparatively easy to raise large sums from individual citizens toward the expense of an event—a convention, a fair, a parade, a celebration, but when half the amount is asked for the maintenance of an art gallery, art school, art education, it is regarded as an absurdity, an extravagance.

A certain city last year contributed \$85,000 for a convention hall and appropriated \$8,500 for the upkeep of its art museum, and yet this was a city in which the value of art is more generally comprehended by the city officials than is usually the case. Here is the basis of misunderstanding. The remedy should not be far to seek. Art should be put on a footing with other professions, and for good art good prices should be given. If it is worth what we claim in the life of the individual, the community, the nation, it is worth all

we can pay for it, and very much more. To procure it and its benefits for ourselves, our children and our children's children is not philanthropy but good business.

NOTES

Mr. Henry E. Huntington, THE HUNTING- the recent purchaser of the TON GIFT "Blue Boy," has announced his intention of giving to the public his entire art collection, which includes not only this but several other noted Gainsboroughs and Romneys, and his library, the finest in the world, which contains some of the most precious manuscripts and first editions in existence. Enough money will go with the treasures, which are valued at several millions of dollars, to support them and keep the collections intact for all time.

Mr. Huntington's gift of his estate, San Marino, near Pasadena, with all the treasures within its gates, is made on the terms that the transfer shall take effect after the death of himself and Mrs. Huntington, although the library will probably be thrown open to the public within a few months. It is intended to create a self-perpetuating trust, to be called the Henry E. Huntington Library and Art Gallery.

The mansion on the estate at San Marino is a magnificent structure in the Italian style of architecture, designed by Myron Hunt, the well-known California architect. It has a frontage of about 210 feet and is finished in white stucco. In drawing up the plans the architect provided space for the housing of at least 200,000 volumes, and several galleries and smaller rooms for the placing of the pictures and other art objects which Mr. Huntington was gradually acquiring.

Among the most interesting manuscripts and first editions in the library collection are "The Autobiography of Benjamin Franklin"; "The Recuyell of the Historyes of Troy," said to be the first volume ever printed in the English language; "The Book of St. Albans," the first English book printed in colors with wooden blocks; a "Forty-two line Latin Bible," which was purchased in April, 1911, for \$50,000; and a small first edition of "Venus and Adonis," a book measuring 2 by 3 inches, for which the collector paid \$75,000. The collection

is made up largely of the libraries of other large estates which Mr. Huntington has purchased from time to time. It includes the library of E. Dwight Church, of Brooklyn, containing the finest private collection of works on early American history; the Duke of Devonshire's library, accumulated through several generations; the Frederick R. Halsey library; the Pembroke library, founded by the third and fourth Earls of Pembroke, called the "incomparable pair of brethren," to whom the first folio of Shakespeare was dedicated; the Grenville Kane collection of Washington autographic material and documents; the Lincoln collection, formed by Ward Hill Lamon, who was Lincoln's law partner for many years; and the Bridgewater library, which was founded in the reign of Queen Elizabeth by her Lord Chancellor, Sir Thomas Egerton, one of the rarest collections in the English language. Many rare Shakespeares were in this library, as well as a quarto edition of "Titus Andronicus," dated 1600, and Captain John Smith's "A Description of New England," which was presented to the Lord Chancellor by the author.

Less has been written of Mr. Huntington's art collections because his purchases have been less spectacular than in the field of rare books, but the fact that the "Blue Boy" is included in his collection of paintings gives evidence of their worth.

The trustees of the estate as named by Mr. Huntington are William E. Dunn, George E. Hale, George S. Patton, Archer M. Huntington and Henry M. Robinson, who will serve during their several lifetimes. Mr. Huntington retains during his own lifetime, and for Mrs. Huntington if she survives him, the right personally to name trustees to fill vacancies. The trustees will be self-perpetuating, and members will be elected to serve for ten-year periods.

Through the instrumentality of the Washington Public School Art League, an interesting demonstration was recently made in the Corcoran Gallery of Art of methods now employed by the leading art museums of the country to interest and instruct public school children in art. The Metropolitan Museum generously lent for the purpose Miss Anna Curtis Chandler,

CHILDREN
AND ART

a member of its own staff of instructors, who specializes along these lines and who throughout the winter season entertains, instructs and guides approximately 1,000 New York school children in the Metropolitan Museum every week. Through cooperation with the Board of Education and the able assistance of one of the supervising principals, Miss Hendley, about 500 public school children in Washington were, on a single day, given the privilege of hearing talks by Miss Chandler and being shown exhibits in the Corcoran Gallery under her guidance. Arrangements were made for four groups—the first made up of fourth and fifth grade children; the second, of sixth grade children; the third, of eighth grade and junior high; the fourth, of students of the normal school. In all four cases Miss Chandler met the groups in the auditorium, a story was told, stereopticon slides shown, and then a tour made in the gallery. By this method interest was engaged and attention riveted in such a way that the impression would be pleasurable and permanent.

Miss Chandler has an uncommon gift for dealing with children. She tells a story with inimitable charm, and she knows how to hold attention and to maintain discipline. Not only were the children themselves delighted, but older persons who had the privilege of attending one or more of the talks (such as members of the Art League and of the Subcommittee on Schools of the Civic Art Committee of the Washington Society of the Fine Arts) were enthusiastic in their praise, as were also the director of the Corcoran Gallery and members of the Board of Directors.

Such instruction as this is of the utmost value, not only in developing taste but in providing the children with knowledge which opens new vistas and is bound to enrich their lives. Having demonstrated the worth of such instruction, it is greatly to be hoped that some means may be found to provide it regularly for the Washington school children.

The Art Alliance of America held its sixth annual competition and exhibition of textile designs and hand-decorated textiles at the Art Center, Inc.,

New York, from May 8 to 20. Ten money prizes, donated by some of the most important manufacturing concerns in the country, were awarded. These prizes were for designs suitable for a decorative fabric to be woven on a power loom; for the best design for a blouse or the blouse itself; for the best example of hand-decorated silk suitable for the dress-making trade; for a design suitable for textile weaving; for the best design suitable for decorative silk printed by power machinery; for the best design for a fabric suitable for costume purposes; for the best design suitable to a roller printed cretonne; and for the best hand-decorated cotton or linen fabric suitable for house furnishings. The judges were four manufacturers and five artists. Included in the latter group were William Laurel Harris, director of the Art Center, and Stanley B. Lothrop, director of the Tiffany Foundation.

The Art Alliance of America serves as a connecting link between producers and consumers of art work in every field of endeavor and through its competitions and exhibitions goes a long way toward bridging the unfortunate gap that exists between art and industry. It aids, furthermore, in the cultivation of native creative talent.

Mayor J. Hampton Moore, ART WEEK IN OF Philadelphia, proclaimed PHILADELPHIA April 22 to 29 art week in that city. Under the initiative and direction of the Philadelphia Artists' Week Association, of which Mr. John Frederick Lewis is honorary president, Mr. Richard T. Dooner, president, Mr. Alfred Hayward, chairman, Exhibition Committee, Mr. H. Devitt Welsh, chairman, Committee on Arrangements, and Mr. Herbert Pullinger, chairman, Publicity Committee, a remarkable plan was most successfully carried out. Not only were there special exhibitions open to the public at a great many places but there was a special shop window display on Chestnut Street between 9th and 19th streets, the shop-owners turning them into a veritable people's art gallery.

At the Pennsylvania Academy of the Fine Arts the Thomas Sully exhibition was to be seen, as well as an exhibition of the works of four Philadelphia artists of great distinc-

tion: Mary A. Cassatt, Cecilia Beaux, Violet Oakley, and Florence Este. At the Pennsylvania Museum, Memorial Hall, there was shown at that time a lately acquired twentieth century room from Tower Hill, London, with contemporary paintings from the Elkins collection, as well as a collection of English Sheffield plate lent by Mr. and Mrs. Joseph Torrey, of Liverpool, England. At the University of Pennsylvania there was an exhibition of Chinese Art. The Art Alliance, the Art Club, the Arts and Crafts Guild, the Plastic Club, the Sketch Club, the T Square Club, the Print Club and many other associations displayed interesting and different sorts of exhibitions. All of the art schools were open to the public for inspection, and exhibits of pupils' work were set forth. There were also exhibits in the public schools and parochial schools. Every afternoon, from two to five, the artists opened their studios to all who desired to visit them, keeping, as it were, open house for all the rest of Philadelphia.

The week was inaugurated by a great meeting in the Philadelphia Forum, Academy of Music, at which the "Relation of Art to the Church" was set forth by distinguished speakers, and throughout the week at different centers lectures were given by authoritative lecturers on such topics of general interest as the "Application of Art to Business," "Technical Methods of Art," "Architecture in Philadelphia," "The Debt of History to Art," etc., etc.

It would seem that when Philadelphia wakes up and initiates a movement it makes it a booming success.

LONDON NOTES The Memorial Exhibition opened this month at the Leicester Galleries of works by the late Claude A. Shepperson, showing well over a hundred drawings, paintings and lithographs, is representative of an artist, one of whose specially characteristic notes is his elegance of line, combined with a refinement of feeling and instinct for beauty. "He unmasked," writes Mr. Alfred Noyes, "an oversophisticated world and accused it, not of decadence, but of purity of line. He showed that children, even in Mayfair, may have all the graceful legginess of young

colts; and that Artemis and her nymphs walk daily through Bond Street." In 1906 his first drawing had appeared in *Punch*, and from that time to his recent death he was a regular contributor. The children in his drawings are delightful, the women supremely elegant, with a certain sameness of type.

I should consider as a typical Shepperson drawing his delightful lithograph of a young girl, scattering the "Roses of Victory"; and among his *Punch* jokes I would select the elderly caddie, discussing with one member of the club the indifferent play of another. "You know he don't really enjoy hisself. It's more of a religion to him than a game, so to speak." An interesting side of Claude Shepperson's work as shown here is his pure landscape, such as "Dartmoor," "Brockley Church," "By Helvellyn," and the charming charcoal drawing of a scene "Between Kingswear and Dartmouth." He had been elected an Associate of the Royal Society of Painters in Water Color as early as 1910, nine years before he became an A. R. A., and in his fatal illness last December was elected Associate of the Royal Society of Painter Etchers. His work is always fresh, the expression of his personality, of his feeling and love for the joy and beauty of life.

The March exhibition at the St. George's Gallery was a very interesting display of some forty paintings and drawings by Alfred Wolmark, to which Mr. C. Lewis Hind contributed a prefatory notice. This is now followed, on the day before I write these notes, by an exhibition of the work of a brilliant American water-color artist, Mr. Dodge Macknight, whose work made such a success in the exhibition of the Boston Art Club in 1921. Mr. Dodge Macknight still lives, as I believe, at East Sandwich, near Cape Cod, a subject which appears more than once in his water colors now being shown at the St. George's Gallery, other subjects being taken from Arizona, Mexico and Oregon. It is perhaps difficult for us to judge of the color of such scenes as his "Side Canon, Arizona," his "Crater Lake, Oregon," or "Blue Shadows, Mexico," where the coloring must be of a brilliancy and the light of an intensity beyond anything to which we are accustomed not only in England but in any part of Europe; we

find ourselves more at home in his Cape Cod subjects or his attractive study of "Land's End" in Cornwall. What is here apparent, however, is the mastery of his medium and the clean brilliant quality of his work. Dodge Macknight confines himself, I believe, to water color, and his work is pure water color, with no body color or gouache, which, though often effectively used by modern Italian artists, are not approved by that fine water-color painter, the president of the "Acquerellisti Lombardi," Paolo Sala. And we can see, too, that Dodge Macknight revels in color and sunlight. "His self-chosen mission," it has been well said, "is to seek in some unspoiled region a vivid scene of sunshine, to tinkle before this beautiful, curious or dramatic aspect of nature, and to flash it upon a Whatman board."

S. B.

NEW HAVEN PAINT AND CLAY CLUB The New Haven Paint and Clay Club held its Twenty-Second Annual Exhibition in the Yale School of the Fine Arts from April 3 to April 24. One hundred and thirteen paintings were shown and a few pieces of sculpture. Among the most notable portraits were Sergeant Kendall's "Dean Blumer," Cecilia Beaux's "Miss Bennett," Charles Sneed Williams' "Mrs. H. Stuart Hotchkiss," Mary Foote's portrait of a child, John F. Weir's "Dean Chittenden of the Sheffield Scientific School," and Edwin C. Taylor's "Head of a Lady." Eben F. Comins' "The Flowered Tunic" and "Lieut. G. Homer Cote, R. A. F.," were among the more prominent figure paintings, which included Charles A. Aiken's "The Potter's Wheel," Gertrude Fiske's "The Captain," Christine Herter's "The Yellow Hat," William Starkweather's "Children with a Rabbit," E. Marguerite Enos' "The Yellow Jacket," Elsie R. Chase's "Imperfect Instruments," Henry Davenport's "Faustine," Sergeant Kendall's "L'Indiscrete" and John D. Whiting's "The Survivors."

There were many good landscapes by Ernest Peixotto (a village of devastated France at night, a canvas of beautiful tone), G. Albert Thompson, Frank Townsend Hutchens, Mary Nicholena MacCord, Bancel La Farge, Theo J. Morgan, Harry Leith-

Ross, George Elmer Browne, Wallace Weir Fahnestock (a Green Mountain landscape with an unusually beautiful effect of sunlight and cloud shadow), J. Eliot Enneking, Ethel Louis Paddock, Harriet Roosevelt Richards and Mary Hamilton Hadley. The decorative panels by Dorothea Litzinger were a feature of the exhibition, and a group of exceedingly clever water colors by Gilberta Daniels Goodwin attracted the attention of connoisseurs of modern tendencies in painting.

J. I. H. D.

ART IN HONOLULU The Honolulu Art Society is doing much to increase knowledge and appreciation of art among the children in the public schools and through the medium of the public library. It organizes traveling exhibits through the cooperation of the Department of Public Instruction and circulates in the schools a cabinet of prints.

From the most recent annual exhibition held under the auspices of the Society, two paintings were purchased, one "Breaking Surf," by Loretta K. Comings, and the other "Iridescence," by Twigg Smith, for a permanent collection to be circulated in the schools.

To further promote art extension work in the public schools the Honolulu Art Society has prepared and presented to the Department of Public Instruction a curriculum for art in the public schools. In his letter of acknowledgment Mr. Vaughan MacCaughy, the superintendent, said: "I have gone over the outline with considerable care and am deeply impressed with the excellence and variety of its materials. It manifests a great deal of painstaking work on the part of the committee, and its publication will be a large and significant forward step in the improvement of the public schools."

During the past year this society has presented to the Public Library a large number of illustrated books for children and books of reference on art. The music section of the club arranges to give concerts of the best music in Palama Settlement, the Seamen's Institute and like institutions.

Under the auspices of this society, Mr. Elmer Ellsworth Garney of New York,



LIEUT. G. H. COTE, ROYAL AIR FORCE

EBEN F. COMINS

SHOWN IN NEW HAVEN PAINT AND CLAY CLUB EXHIBITION

who was visiting in Honolulu in the spring, gave an illustrated lecture on mural painting. The society is a chapter of The American Federation of Arts. The president is Mr. Benjamin L. Marx.

ANNUAL
EXHIBIT IN
THE ALBRIGHT
GALLERY

In the Albright Art Gallery, under the auspices of the Buffalo Fine Arts Academy, was set forth April 9 and continuing to June 12, the Sixteenth Annual Exhibition of selected paintings by American artists, together with a group of small selected

Bronzes by American sculptors. This exhibition comprises approximately 150 paintings and fifteen small bronzes, never before publicly exhibited in Buffalo. The number is purposely small in order to install the works chosen with liberal spacing and to insure the showing of each under almost ideal conditions. All of the works were invited by the director, Mrs. Cornelia B. Sage Quinton. There was no jury.

Mrs. Quinton, in a prefatory note in the catalogue, says:

"There are two things to be considered in forming such an exhibition—the artist and

the public. In justice to the artist, he should be represented, if he has high ideals and is making an honest effort; on the other hand, the public has a right to demand the best art we can produce. A high standard of excellence must be maintained. The one aim of the artists, the public and the museum should be the advancement of American art, and this can be accomplished only by the careful selection and presentation of the most representative and best that it is possible to obtain."

And in conclusion she wisely adds: "The holding of these annual loan exhibitions can be continued only in case the visitors reciprocate by liberal purchases from the collections. Not only will good records of sales of pictures such as these add greatly to the artistic assets of Buffalo, but they will secure the active interest of artists in future exhibitions, and will insure their enthusiastic cooperation. And the more general and earnest the cooperation of the artists the more important and excellent will be the exhibitions, and the more can be gained from them in education as well as enjoyment."

Included in this exhibition are Cecilia Beaux's portrait of Robert W. de Forest, president of the American Federation of Arts and of the Metropolitan Museum of Art, and many of the prize-winning pictures in the larger exhibitions of the past season or two.

An important loan exhibition of paintings, drawings and etchings by Rembrandt was held at the Fogg Art Museum, Harvard University, from March 30 until April 12. Collections in New York were drawn upon for this exhibition, and works not generally accessible to the public were shown.

J. Pierpont Morgan lent his notable collection of drawings and a painting, one of the artist's early portraits of himself. The Museum of Fine Arts, Boston, lent two paintings, one a representation of "Danac" and the other a portrait of an old man, probably Rembrandt's father. Other portraits were lent by Ernesto G. Fabri, Duveen Brothers, the Ehrich Galleries, and the Kleinberger Galleries. M. Knoedler and Company lent a standing figure of a young girl, painted in the artist's early manner. Otto H. Kahn lent one of

the master's rare mythological paintings, "Philemon and Baucis." This picture was shown in the Fiftieth Anniversary Exhibition of the Metropolitan Museum.

By universal consent Rembrandt stands out as the greatest master of etching. This phase of his work was represented by unusually fine examples, lent by Mr. Felix M. Warburg, with the addition of a small number belonging to the museum. Many of the prints exhibited were shown in different states and in impressions of different quality, for purposes of comparison.

The exhibition was one of unusual interest and significance.

The Brooklyn Society of Etchers held its first International Exhibition of Etchers' Engravings at the Anderson Galleries, 489 Park Avenue, New York City, from April 17 to 29. This was the first general exhibition of contemporary etchings held in New York City, giving opportunity to compare the works of living American etchers with those of the foremost etchers of other countries.

With reference to this exhibition, Mr. Royal Cortissoz had the following to say in the *New York Tribune* of April 23:

"The international exhibition of prints which the Brooklyn Society of Etchers has arranged at the Anderson Galleries makes a good beginning in an interesting campaign. It was a good idea to bring together examples of native and foreign work. The affair is not by any means complete. There is nothing on the walls by D. Y. Cameron—a very serious omission. There is only one plate by Forain. There is only one by Muirhead Bone. Nevertheless, a good many of the etchers of Great Britain and the Continent are represented, and if one draws upon memory besides it is easy enough to make the comparisons which are invited.

"Comparisons are of the essence of the occasion, judging from the introductory note written for the catalogue by Mr. W. B. McCormick. He makes for the Brooklyn society the assertion that the graphic arts in the United States today are developed to a pitch of equality with those of any other country, and states that the purpose of the



A SEAWEED FOUNTAIN BEATRICE FENTON
AWARDED GEORGE D. WIDENER MEMORIAL GOLD MEDAL
AND FELLOWSHIP P. A. F. A. PRIZE

show is to put this assertion to the test. It is an amusing proposal, though not, perhaps, altogether judicious. Take, for example, the point that is brought up by the absence of Cameron. It is hardly covered by a reference in the preface to 'the best work available for the exhibition by the most distinguished etchers of Europe.' That Cameron's work was not 'available' scarcely relieves us from the necessity of keeping it in mind. It is doubtless highly unpatriotic for us to say so, but there is not an American etcher of architecture in this exhibition who equals Cameron at all. We say this with the fullest appreciation of such draftsmen as Ernest D. Roth, Henry B. Shope, Cadwalader Washburn, and several others who might be mentioned.

They are accomplished artists, and Mr. Roth particularly is a brilliant one. But they do not rise to a level with Cameron in power and style.

"It is in this matter of style that the crux of the whole business rests. Proficiency in the mechanical processes of etching is not by any means rare in the United States. But this is only half the battle. Etching is a creative art, if ever there was one. That it has been within the grasp of American hands is made immediately obvious by such an exhibition as that recently organized, with a retrospective section by the American Academy. As that collection reminded us, Whistler is the greatest etcher since Rembrandt. But the American contingent at the Anderson Galleries is made up of living artists, and it is not impolite to say that they do not rival Whistler. The retort might be that they are not expected to, that they are put forward merely as rivals to their contemporaries abroad. Well, even on that hypothesis it is necessary to make some distinctions.

"We make them without disloyalty. As a matter of fact, we have the highest admiration for the soundness and vitality of the etcher's art in this country. But it is impossible to ignore plain facts. . . .

"The besetting weakness of American etching today is a tendency to over-refinement. We cultivate elegance rather than strength. We are too much disposed to daintiness, to the quality of filigree work. We are closer to Lalanne than to Meryon. We are fearful of letting ourselves go, and thereby we miss a lot. There are, of course, American etchers who do something to restore the balance. Witness Mr. F. W. Benson in his plates of wild fowl. But this exhibition invites consideration in general terms; and thus regarded, the organizers cannot be said to have proved their ease. If we forget the 'case' and look simply to the intrinsic qualities of this or that plate, we can be happy enough with American etching. Why not be content with that? Tests and challenges, after all, make dry fodder. They lead nowhere."

Barry Faulkner and Paul Manship have been appointed annual professors for the academic year 1922-23 at the American School of Art in Rome.

The Edward MacDowell Association has recently issued its annual report for the current year, in which it states that work on the John W. Alexander Studio has progressed satisfactorily and that it will probably be finished and ready for occupancy this year.

"Even in its unfinished state the beauty of this Alexander Memorial Building is evident. The most casual visitor is impressed by its simple solidity and dignified proportions, its background of dark pines, and its long east and west vista that in one direction leads the eye to East Mountain and in the other to Monadnock. The stones for the walls were quarried in the nearby meadow, which was thereby made ready for the plow; the flat stones with which both studio and loggia are floored were hauled from the mountain. Visiting architects highly commend this use of native material. The hope and the belief that it was possible to transplant a Swiss votive chapel to a New England setting have been amply justified.

"A gift of \$1,000 from the Leo S. Bing Memorial Fund, a further gift of \$1,000 from Miss Frothingham, together with the proceeds of the Griffes Memorial Concert, will enable work to go forward on the Lodge, the men's permanent quarters, and assure at least the completion of walls and roofing which will preserve the beautiful stone work from damage by frost. Work on the interior must wait until more funds are raised.

"The generous gift of Mr. Calvin B. Hill, of Oak Park, Ill., and friends of the late Mrs. Hill has made it possible to add an emergency wing to the Eaves, consisting of a room and a bath separated by a passageway from the main house, where a case of sudden illness can be properly cared for.

"The Studio, which was the gift of the New Jersey Federation of Women's Clubs, was finished in time for occupancy last year and actually in use before the last coat of paint was on. The Helen Mansfield Studio will be ready for use in 1922, and it is hoped that work may soon be started on the Studio given by the Carol Club of Sorosis, New York.

"One of the most gratifying facts to report

about the Colony property is the permanent character of the improvements that have been made on buildings, grounds and roads. The forced makeshifts of the early precarious years have been abandoned, and every piece of work now undertaken is permanent and part of the finished plan. Very little new building has been started, but old work, interrupted by the war and the consequent business depression, has been resumed. The grounds about Colony Hall and the Rosery have been properly graded and planted in shrubs and trees. This has added much to the beauty of the property and is one more personal contribution from Mrs. MacDowell."

Writers, composers, painters and sculptors were in residence during the summer of 1921, a larger group than in any earlier year, numbering in all forty-five. There were twenty-seven writers, eleven composers, and seven artists. Applications for studios far exceeded their number.

The Edward MacDowell Association at Peterborough, N. H., the purpose of which is to give creative workers in the seven arts a practical workshop in a favorable environment, free from distractions and care, has passed its experimental stage and has proven conclusively its practicability and its great beneficence.

An American art school, the AN AMERICAN New York School of Fine and SCHOOL IN Applied Art, last year, as an PARIS experiment, established a Paris branch. The objects of this school were, and are (for it proved such a success that it is being continued): "The establishment and maintenance of a better *entente* between France and America, through a clearer understanding of the aims and ideals which are a common inheritance in the two republics; a better understanding of the art of France through association with it, and with the people whose ancestors gave it birth; a broader and finer standard of taste, because of a higher conception of art and more general knowledge; and the development of power to adapt the ideals of French art to American uses, giving to them such consideration as is essential to all adaptations, when regarded with reference to new uses."

The school is especially purposed for

those studying Interior Decoration and the school building, Number Nine, Place des Vosges, which is the ancient Hotel de Chaulnes, contains one of the most precious Louis XVI rooms in Paris and is replete with interesting panelling, old chimney-pieces and other decorative features.

The school opens March 15 and closes December 1, but there is an extra summer session beginning July 10 and ending August 21. The school is under the patronage of well-known lovers of art, both in France and in America, and a number of scholarships are annually awarded.

ART IN NEBRASKA

The Nebraska Art Association held its annual exhibition in the gallery of the School of Fine Arts of the University of Nebraska this spring. The exhibition consisted of three groups of paintings; a collection from the American Federation of Arts, one from the painters of the mid-west, and paintings by local artists. In addition to the paintings, an exhibition of Industrial Art from the Dayton School of Industrial Art was on view.

For the first time in the history of the association the exhibition was free to the public. This policy was initiated because the University of Nebraska shouldered the main responsibility for the exhibition and desired to make it entirely accessible to the students and the people of the state. The results were most gratifying; the attendance increased very materially and was more evenly distributed over the days available for the exhibition. The exhibition was made more attractive by means of free gallery talks, musical programmes and gallery teas. A number of days were especially set aside for prominent local organizations. This greatly stimulated the interest of the city in the enterprise.

Harriet Blackstone of Chicago, who has had a studio in New York this winter, has lately painted a portrait of Amelita Gallicurci as she appears in "Traviata," which has attracted much favorable attention. It was given the place of honor in an exhibition of Twenty-six Portraits by Twenty-six Modern Artists held in March in the Ehrlich Galleries.

ITEMS

The sixth annual exhibition of the Brooklyn Society of Artists opened to the public in one of the large galleries of the Brooklyn Museum on Wednesday, May 3, and continued for three weeks. It comprised about 150 exhibits, including about twenty works in sculpture. There were a number of exhibits by invited artists who were not members of this society. In an adjoining gallery was shown a memorial exhibition of about thirty oil paintings by the late Hamilton Easter Field, former president of the Brooklyn Society. Mr. Leon Dabo is the first vice-president of the society; Mr. Edmond Weill, second vice-president; Mr. Robert Laurent, secretary; Mr. William Boylan, recording secretary; and Mr. William E. Spater, treasurer.

In the Los Angeles Museum of History, Science and Art, the painters and sculptors of Southern California held their annual exhibition March 21 to April 21. The jury for this exhibition is chosen by popular vote.

William Ritschel has gone to the South Seas to visit Tahiti, Atuana and the Marquesas Islands. He will probably be gone two years, painting figures posed out of doors in the wonderful light and color of the South Seas.

The artists in Cordova, Alaska, are, according to the latest report, being kept busy. They have lately executed several altar-pieces, and a number of orders for bookplates have been received. One of these altar-pieces is a painting of the Crucifixion and has been placed in St. George's Church, Cordova, the Hahn Memorial. Apparently Mr. Stefansson is correct in his conviction of the "friendliness" of the frozen northland.

The National Association of Portrait Painters held its Tenth Annual Exhibition at the galleries of M. Knoedler and Company, New York City, May 1 to 13.

The Allied Artists of America held their Ninth Annual Exhibition in the Fine Arts Galleries, New York, April 30 to May 21.

Dartmouth College has determined to inaugurate a course in City Planning for undergraduates and has granted Prof. George Breed Zug, head of the Department of Fine Arts, six months' leave of absence to

secure data and make preparation. Prof. Zug, after spending some time in Washington and other Eastern cities, sailed for Europe early in May to make investigations and secure illustrative material.

The Detroit Institute of Arts held its Eighth Annual Exhibition of Paintings by American artists, in the galleries of its Art Museum, from April 11 to May 31. The catalogue comprised 138 paintings, all of which were specially invited either from other exhibitions or from the artists' studios. Among the most notable was Sargent's portrait of the Duchess of Sutherland, lent through the courtesy of Sir Joseph Duveen.

The Corcoran Gallery of Art, through special arrangement with the Thayer estate and other lenders, arranged to show the Abbott Thayer Memorial Exhibition in its galleries in Washington during the month of May. Mr. Gellatly, who is one of the most generous contributors to this loan exhibition, made exception to his rule of not permitting his possessions to go outside of New York, and gave the Corcoran Gallery his hearty cooperation. That this exhibition should be shown at the national capital is, or should be, of general interest.

At the Arts Club of Washington an exhibition of paintings by Mrs. George Maynard Minor, president general of the National Society of the Daughters of the American Revolution, was held from April 16 to 30 at the time the D. A. R. annual meeting was in progress. These paintings comprised chiefly landscapes painted in the vicinity of Mrs. Minor's home in Connecticut. Mrs. Minor was a pupil of the late Robert Minor, and her work is in the style of her master and others of the tonalist school.

A medal has just been designed and executed for the Military Order of the World War by Major Michel Jacobs, sculptor and painter, who is himself a member of the Order, having served in the A. E. F. for nearly two years, and being in six of the major engagements of the American Army. This medal is a Maltese Cross, similar in form to the Iron Cross, enameled in transparent, ruby red—the same colors as the cross of the French Crusaders. Under this enamel shine the rays of light from the figure of Victory, which is superimposed. The cross

is surrounded by the wreath of Victory, surmounted by the American eagle. The colors of the ribbon are the colors of the Allies and are the reverse of the Medal.

An exhibition of prints by Whistler will be on view in the Print Room of the Public Library, New York, all summer. The exhibition is, in a measure, selective. The aim was not to attain the nearest possible approach to completeness, nor to show every state of a given plate that the library possessed, but to make a display, not too large, which would reflect the great etcher's development. Thus he who runs may read, and he is given the opportunity of a longer time than is usually given to such exhibitions.

The Detroit Institute of Arts, through the generosity of Mr. George G. Booth, has lately acquired three pieces of hand-wrought silverware, a bonbonnière, a fruit bowl, and a small ornamental receptacle, by Georg Jensen, a Danish artist born in the little town of Raavad in 1866, who was first sculptor and then craftsman. Mr. Jensen won considerable distinction by his works in sculpture, but in 1904 he opened a silversmith's workshop and became a pioneer in improving the standard of industrial art in Denmark. Gabriel Monrey, writing of Jensen in *The Studio*, says: "This rare artist is without doubt not alone one of the most remarkable in Denmark, but in all Europe."

The organ in the Cleveland Museum of Art was dedicated with appropriate ceremonies on the evening of March 4, at which time a recital of organ music was given by Archibald T. Davison, Professor of Music at Harvard University. The Cleveland Museum has not only this magnificent organ but a Department of Musical Arts, endowed in perpetuity as a memorial to the late P. J. McMyler.

This number of the AMERICAN MAGAZINE OF ART goes to press on the eve of the assemblage of the American Federation of Arts' Thirteenth Annual Convention. A full account of the Convention will appear in the July number. The present promise is for a most notable gathering, with all those announced on the program as speakers present and the largest attendance of delegates yet recorded.

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JULY, 1922

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THAYER MEMORIAL EXHIBITION

CORCORAN GALLERY OF ART

THE AMERICAN MAGAZINE OF ART

VOLUME XIII

JULY, 1922

NUMBER 7



DOMES OF THE UNITED STATES CAPITOL FROM THE BOTANICAL GARDENS

OUR RELATION TO ART¹

BY HON. THOMAS NELSON PAGE, LL.D.

Former Ambassador to Italy; Member, American Academy of Arts and Letters

A COMMISSION to speak on Art, no matter from what point of view, is not merely a high honor but a grave responsibility. Suppose, for a moment, that the programme for this assembly should survive for, say, two or three thousand years, we whose names appear on it should all be famous—unless, indeed, our speeches survived likewise. We should all be considered great masters chosen on this occasion to discourse of Art to an assemblage of those representing Art throughout the country. We should be esteemed as those who in this year of grace, when the country, just emerged from a war, possibly described as a war of conquest by the barbarians of the West on

the civilized peoples of the East, first changed its armics from the patriotic to the mercenary system by distributing among its soldiery many billions of sesterces or ducats or dollars or whatever they will then term our unit of value—turned aside in the ancient capital of the country formerly existing as a republic or system of republics where men talked much of liberty but really possessed very little—turned aside, I say, to discuss Art, the one imperishable thing that will have survived. And I wonder what they will think then—those interested in Art—of us and our relation to Art, in all its majesty and immortality? For one thing is certain, life is short; but Art is long—and not only long,

¹An address delivered at the opening session, Tuesday evening, May 16, Memorial Continental Hall, Washington, D. C., Thirteenth Annual Convention, American Federation of Arts.

but immortal. It partakes of the spiritual, and informed with genius, as it approaches perfection, of the divine.

The hands that rounded Peter's dome
And groined the aisles of Christian Rome,
Wrought in a sad sincerity—
Themselves from God they could not free;
They builded better than they knew,
The chiseled stone to beauty grew.

Does this suggestion seem to you extravagant and fanciful? Whose fame, think you, will survive to posterity—to the remote posterity which will be reached by the pebble that you kicked with your foot as you came to this hall? You know, of course, that possibly not a page made and printed in America will survive to that posterity, nor even man's more imperishable work in stone or metal will certainly survive. What has become of the Tower of Babel? What have become of the Hanging Gardens of Babylon? The pyramids have survived so far—or some of them—but it was but yesterday a touch-and-go business whether they should not be pulled down. Did not the crazy building-Kedive order them to be pulled down to use the stone in the construction of a dam, and before they were saved they had to make him think that it was cheaper to cut the stone from the Mokattam Hills? Did not the Omar burn the library of Alexandria? Was not "The Divine Comedy" condemned to be burnt by the Holy Office as its author was condemned by the Podestà of Florence? And should a work survive even for a thousand or two years, which is but a day in the sight of the Eternal, it survives without the name of the author. All that has survived from the yesterday that we term antiquity has survived through the grave—has survived simply because it was covered up and thus preserved.

What has survived, and what we do know from the fragments that we have, is the sense of proportion and of beauty—that is, of art that the great artists of the classic age had, and that some of the later artists likewise possessed. We have this in ancient Chinese objects of art; in the fragments of the Grecian temples; in some of the few statues that have been unearthed; in the poems of the Hebrew poets; in the literature of the great masters; in the works of the Italian artists of the best Florentine and Venetian period.

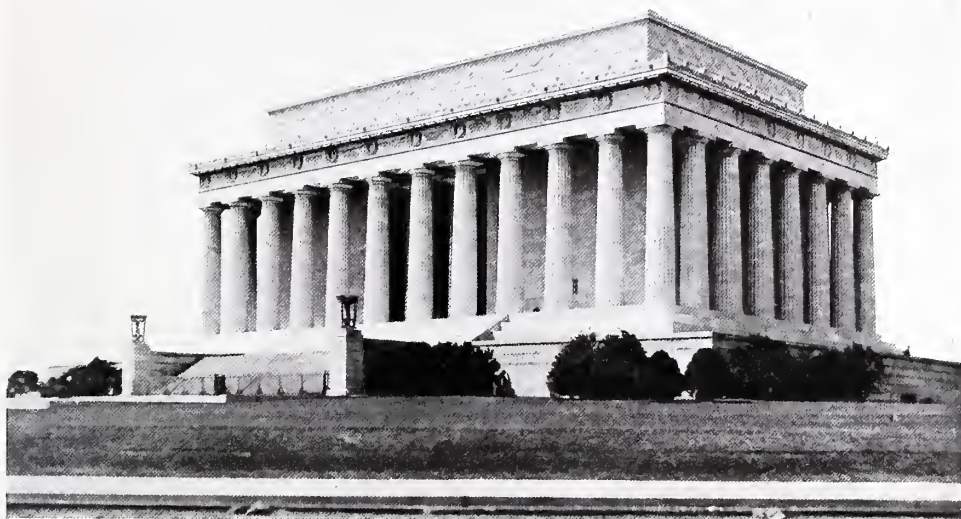
Now what are we going to do with it? What are we going to do with art—we in this generation with respect to future generations? This, I take it, is the question that we must help to solve for our time and to hand on to that which follows us, or to at least, forward it. This is the question to which the American Federation of Arts is making response.

Posterity judges of nations mainly by the fragments of their art that have survived. And as that art appears bestial or lofty, so the nations are considered to have been debased or great. The imposing monuments of Egypt fall into a rank far behind the Parthenon and the temples of Paestum. A chaste figure speaks down the ages with far more eloquence than the Winged Bull of Babylon, and the reasoned philosophy of Plato obscures the traditional might of Xerxes as the verse of Virgil eclipses the august power of Octavian. In the future when America shall have reached the zenith of her greatness and passed to her decline, the one thing that can save her from the oblivion that awaits all power and dominion will be the ideas that she has contributed to the progress of mankind, and the expression of the most spiritual of ideas is art.

For although others may not know, you know that with all our gifts—and we have many—we are even now the most crude, inartistic, faddistic, imitative people in the civilized or semi-civilized world today. We are the successors of the ancient Philistines. We have, if I may say so, less sense of proportion than any other.

We are given to excess. We run to bigness. Some among us think we can go out and buy art. It is a sort of art-simony. You cannot buy the Holy Ghost. You can build a temple, but the spirit is something different. It comes only by prayer and fasting.

Yet our people love Art. We have those among us than whom there are none better. I speak of "us" in the large—of the great, ignorant, self-satisfied, utilitarian class; not of the people who need only to be given a true conception of art to love it. The greatest monument of modern times, in my judgment, is the Washington shaft that rises yonder to the clouds, and we have just added another beautiful monument to face it, of quite a different design, but as beautiful



LINCOLN MEMORIAL, WASHINGTON, D. C.

DESIGNED BY HENRY BACON, ARCHITECT

DEDICATED WITH IMPRESSIVE CEREMONIES, MAY 30, 1922

in its proportions and classic form as any monument my eyes ever rested upon in any of my travels.¹ The finest piece of sculpture in bronze of modern times is St. Gaudens' masterpiece out in Rock Creek Cemetery.²

We have not always been so raw and Philistine. From the first we have had great artists. In our earnest and sensitive youth we had great painters and greater architects and great writers and great, or potentially great, sculptors, though but a few of them. For the first, see the best portraits of our post-Revolutionary period; for our excellence in architecture, go out and look at the old buildings of Washington, or go and see what remains in the old states of what we term Colonial architecture, with its sense of proportion; some of it still survives. In literature we had real masters, though but few. Sculpture and music mature more slowly than the other arts, and in sculpture and music we were less fortunate until a later period when the masters suddenly flowered, and with them flowered anew the architects and painters. And likewise, once we had masters in handicraft.

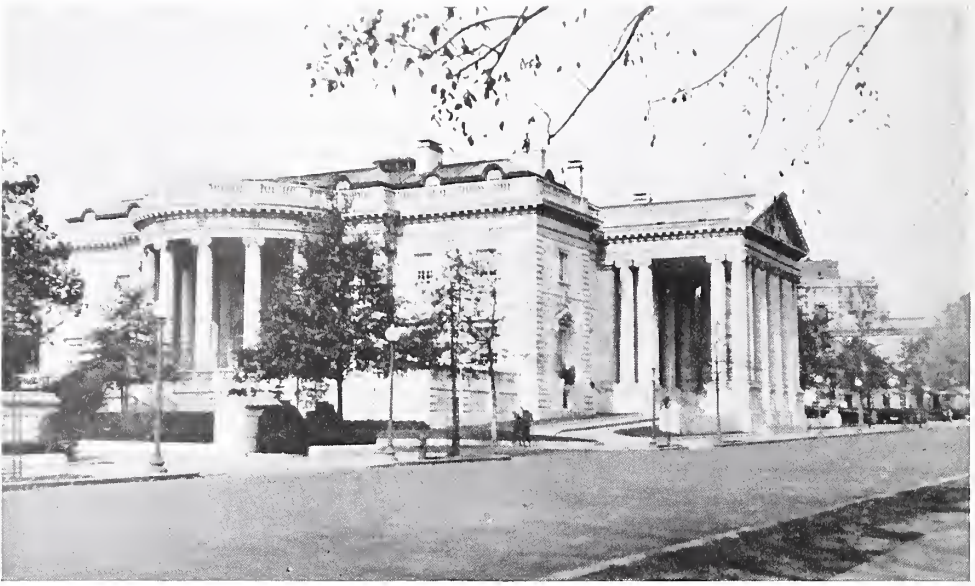
But another period came—the post-bellum period. The utilitarian age set in;

the commercial spirit took possession. Vast fortunes were made without great labor owing to the conditions that existed, among them the excess of power in the hands of an irresponsible class without traditions: first, the looting of the south, the syndicated opening up of the west; the concomitant looting of the government and of the public. Then came the ignorant and poor imitation of European life and ways at their worst, and American art dropped into worse than nothingness. The Philistines triumphed, and many of our best artists went abroad to live where Art was more highly esteemed.

I know that it is always said that Art needs patronage—that wealth is required to give the great commissions that have left to posterity the finest examples of Art. And Athens and Florence are always pointed to as proof of the fact. This is measurably true. But what Art needs more than wealth is sincerity—the inspiration of sincerity. At the foundation of the art that blossomed and came so quickly to so rich a harvest in both Athens and Florence was first a rich, natural, racial genius, and with it an intense and passionate feeling of civic pride; and secondly, rich traditions which permeated the

¹The Lincoln Memorial.

²The Adams' Memorial.



BUILDING OWNED AND OCCUPIED BY THE DAUGHTERS OF THE AMERICAN REVOLUTION

IN ITS AUDITORIUM, MEMORIAL CONTINENTAL HALL, WAS HELD, DURING THE WINTER OF 1921-22, THE GREAT CONFERENCE ON THE LIMITATION OF ARMAMENT, AND HERE, ON THE EVENING OF MAY 16TH, WAS HELD THE OPENING SESSION OF THE THIRTEENTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS

people. Athens had Homer and the other poets and Pericles, to name no others, and also the traditions that made Homer and Pericles, the poets and philosophers. Florence had Cimabue and Giotto and, above all, Dante Alighieri, whose genius shed abroad so great a stream of light that one sees it reflected in every flash that has come from Florence and from many another city since that time. Not only the poets and writers from Petrarch and Boccaccio down reflect his illuminating light, but the sculptors and painters show his influence—the greatest of them, Michael Angelo at his best, whether with the chisel or the brush, follows him.

They then had traditions. The Athenian, one of the plain people, "could correct a false quantity in a recitation of Sophocles' poems; and in Florence the blacksmith and the ass-driver sang, however badly, Dante's songs along with the story of Tristan and Launcelot.

It was long before the de' Medici came to power in Florence on the wings of popular discord that the great monuments of art were built there, that Arnolfo constructed the Palazzo Vecchio, and Santa Croce and

the Duomo; that Brunelleschi crowned with his miracle in air, and Giotto built his tower, as "graceful," says Lowell, "as an Horatian ode." They were all founded—the masterpieces—in sincerity; they all rose in an atmosphere of public spirit; they were all uplifted into a spiritual light that gave them soul—they were real.

But at the time of which I speak, when traditions began to be swept away and the wealth of the country began to be engrossed in the hands of those who had no traditions—of parvenues, largely newcomers, who thought riches wealth, and display grandeur—what happened to us? We debased, or tried to debase, our art into every form of vulgar ugliness that pretentious ignorance could imagine. They attempted and thought they succeeded in attaining originality, and they attained it in ugliness. Our painters and sculptors fled abroad. Our architecture became a sort of standardized bastard Queen Anne form, save where someone thought he could excel the classic by having cylinders for columns, piercing walls till they look like a colander and then topping the whole with a mansard roof.



THE WASHINGTON MONUMENT—"THE GREATEST MONUMENT OF MODERN TIMES"

Our painting took on the chromo style—even in dress there was an attempt which succeeded at originality.

Our sculpture! Go and see the national monuments of that day scattered throughout the country. I do not mean that there were not even at that time, as at all times, a certain number—a faithful seven thousand who never bowed the knee to the Baal of commercial utilitarianism. But these followers of righteousness, these priests of true art, were lost sight of in the excesses that attended that reign of usurping ignorance.

Then came a change—a revulsion. A few artists, men of genius, led the revolt. I think it started with the architects. It had its opportunity at the World's Fair in Chicago some thirty years ago, when, taking advantage of the national spirit, the national pride of that date, certain of these men of genius gathered together and, calling about them all the rest, produced as an example a work of art so great, so wonderful in its form that, although it caught the public eye by its magnitude, it retained it by its majestic beauty. The White City was swept out of existence, but the dream of the White City—the vision—remained. Its aim to awaken the American people to a sense of art was accomplished.

The return to the original conception of

those who planned the capital with due expansion of their idea befitting the expansion of the country is a part of that great work, and it was brought about by the genius of the very men who planned the White City.

This spirit, which is the one thing that survives, is also a thing which has to be fostered. It may be—I think it is—too immortal to be obliterated, but at least it may be bound and hidden away in captivity for a period, as in the period to which I alluded just now.

And I think that I see some signs of it in what I might term a recrudescence of Philistinism. As we were in the past, so we are now, in many respects, a very gifted people. As I pick up the Sunday newspapers and find the comic supplements feasted upon by all the young people, I wonder if I am not too old to be able to enter into the new spirit. As I go where I used to hear good music and hear mainly the jazz music of the present, I wonder if that most ethereal of all the arts is not in some danger, at least for a time, in our country. It seems to me to be a sort of madness. I do not think it can last very long, but certainly I feel that this country would be in a better attitude towards Art today if more of the beautiful and less of the grotesque were presented to the rising generation.

Furthermore, as to our Philistinism: When we think of immigrants, we think only of laborers, trench or sweatshop workers, and frequently of loafers, not infrequently of anarchists, or, at least, of undesirables. Our immigration laws are framed with this in mind. And to guard against this class we have interposed a barrier of "forty consecutive words" as a literary test. Nothing shows more plainly our Philistinism than such a law. One thing is certain—the barrier is futile so far as the anarchists are concerned. They are mainly urban and can all read. But this law shuts out only the simple, unlettered country laborer who has contributed so vastly to our greatness; it is now framed to exclude nearly all. I question whether Giotto could read when he left his shepherd's hut to come to Florence where he flung wide the doors of art and built his tower, the delight of generations to come. And it is a question whether Shakespeare could read or write when he emigrated from Warwickshire to London as an undesirable citizen of the former.

Our trouble is that we have in this matter considered only the obviously utilitarian, only brawn, and admit a smattering of reading as a test. We might shut out Giotto or Shakespeare or the first artist of the coming time. For art stands no such test. Art is something innate. Its spirit is something immaterial. It is in the spirit of a man. He may cultivate and improve and perfect it, but he did not create it. It is an endowment of God who breathed it into him. Oft times it drives him and sometimes it tears him. Beside it there is no material wealth comparable to it. And one of the sources of our wealth here in America is our great population that came from foreign lands that have produced art and have a racial feeling for art.

Yet, beside this Philistinism flows an appreciation of humor, of philosophy, even of art, expressed in however grotesque forms, that needs only to be directed aright. The work of the Art Commissions has been of immense service. They have saved us over and over again from becoming the butt of succeeding generations, and nowhere more than in Washington.

Our people are, in truth, art-lovers. Their trouble is ignorance of art, and they long to

be enlightened. Give them in almost any part of this country a glimpse of Art and it bears fruit. The Greek myth of Amphion's taming the savage beasts with his lyre contains an eternal truth. When Otto Kahn told the Mayor of New York that he would rather see a piano in every house than a policeman, he uttered in a *trope* an imperishable verity.

This Federation of Art Societies is an evidence of an awakening, and on the manner, the lofty purpose and earnestness, the wisdom with which it conducts itself—that is, on its inspiration and devotion to Art, to true Art, depends its future usefulness.

I know it from its inception. We had the Washington Society of the Fine Arts here and it did excellent work. It was a little outpost here in the city of Washington, and some of those who established it are here tonight. Then came some of the other lovers and promoters of art in this country, and they organized in a small way, but with great ideals, the American Federation of Arts. It had a very small beginning. It was indebted, as it is still indebted, to the hospitality and to the artist's fraternal feeling of the architects for house room in the old Octagon House. But for that, it might have had to take rooms in one of the business buildings of Washington, but it found a hospitality which was patient, kind and enduring on the part of the architects who had saved from destruction one of the old domestic monuments of Washington: the Octagon, at a time when many thought it was nothing but an ugly old house that ought to be pulled down, and it stands there today a monument to their foresight and their sense of beauty, and to the sense of beauty of the people of Washington who once lived in Washington.

At that time Mr. Hutchinson was the president, and the secretary was the lamented Frank Millet, a man of genius, of an almost universal genius, one of the old war correspondents, one of the old set of men who made international reputations and deserved them.

His assistant secretary, Miss Mechlin, was endowed with a divine enthusiasm.

Mr. Hutchinson, Mr. de Forest and other gentlemen, some of whom are here this evening, carried forward the labor from the sowing of that small grain of mustard

seed and of training the plant until it has grown so that not only here in Washington has it been the center of the arts-ideas, of the love of art, the spirit of art, of lectures on art, of publications in the press about art—not only here in the capital of Washington, where it should have its seat, but throughout the country its beneficent work has spread and borne fruit which is, to my mind, who knew it in its modest beginning, quite extraordinary,

There are fifty-two traveling exhibitions that go forth throughout the length and breadth of this country, sent out by this organization. There are, I am informed, some 3,000 individual members of the Federation, and something over 3,000 subscribers to its publications.

These exhibits have been shown 256 times in the last year—and in 143 places in 38 of the 48 states, and we are after the other 10. And when the other 10 come abreast of those 38, we shall feel that the spirit of art is more universal than it is today.

The paintings that are sent out are the best that can be secured in this country, lent by lovers of art, lovers of their country, people who want to help those who have not the means to help themselves in this matter of art. They are exhibited not only in capital cities, but in towns and villages, in universities and colleges, at state fairs, in art museums—where they exist, in normal schools and in such places, where the people of the country have, through this benignant agency, been given an opportunity which has been wanting hitherto since the country came into being.

All paintings sent out have been approved by juries of artists, and the whole work has been carried on with such enthusiasm that it is spreading and bearing fruit larger than can be measured in anything material.

This organization is in touch with over 300 Art societies throughout the country, including in their membership more than 300,000 persons, and the number is steadily increasing.

But the field is very great, and the need is very great, and I can speak as one of you when I say that there is no work which, in my judgment, should appeal more today to those

who have the true and lasting welfare of the American people at heart than that of assisting this organization to carry forward its work unimpaired by the need for means—which is always one burden that it has to bear—so that it may be enabled to carry out the spirit of art, the enthusiasm of art, the enthusiasm for something that is not material but is spiritual, through the length and breadth of this country. You cannot do better than support the work of this organization. That cannot be done by only attending some convention like this, although we are all grateful that you have come, as you doubtless are grateful to the rest of us, but however good the manifestation of such interest as that may be, so far as it goes, the advancement of this work must be by our enlisting ourselves in the society as members or subscribers and thereby enabling this Federation to carry forward its far-reaching work of education and inspiration without being continually borne down by the burden of need in its daily expenses.

Having lived for a long time in a country one of whose most precious assets is its art and its devotion to Art, an asset which even the war could not destroy, I will say of America, as of Italy and of France, that no greater service today can be rendered to our people than to aid in the diffusion among them of the spirit of true art.

No better instrument exists in the country than this Federation, conducted, as it is, by officers informed with enthusiasm for the work, and devoted with all their powers to lifting the conception of our great people to the realization of the spirit and spiritualizing power of art,

And this capital city is the center, as it should be, of that spirit, just as it is the center of our government.

This is a subject which is so dear to my heart—as it is to the hearts of these gentlemen who come from their homes in distant cities to attend this meeting—that I feel that we owe them a great debt of gratitude, and I desire to make my most profound acknowledgments to them for the work of the American Federation of Arts, which they have so zealously and patriotically carried forward throughout these years.



UNION STATION, WASHINGTON, D. C., DESIGNED BY DANIEL H. BURNHAM, ARCHITECT, OF CHICAGO, MEMBER OF THE MACMILLAN PARK COMMISSION WHICH DREW UP THE WASHINGTON PLAN, AND ONE OF THE DESIGNERS OF THE "WHITE CITY"

THIRTEENTH ANNUAL CONVENTION THE AMERICAN FEDERATION OF ARTS

THE American Federation of Arts' Thirteenth Annual Convention was held in Washington, D. C., May 16th to 20th, with approximately 200 delegates and members in attendance.

The opening session was on Tuesday evening, May 16, in Memorial Continental Hall, wherein some months earlier the open sessions of the great Conference on the Limitation of Armament took place. Mr. Robert W. de Forest, President of the Federation, presided at this meeting, and on the platform with him were not only the three distinguished speakers, The Chief Justice of the United States, the Honorable William Howard Taft, the Ambassador of the French Republic, His Excellency J. Jules Jusserand, and the Honorable Thomas Nelson Page, former Ambassador to Italy, but also the following vice-presidents and directors of the American Federation of Arts: Mr. Edwin H. Blashfield, Mr. Glenn Brown, Hon. Henry White, Mr. Francis C. Jones, Mr. Duncan Phillips, Mr. Robert Woods Bliss, Mr. Charles L. Hutchinson, Mr. Cass Gilbert, Mr. Charles Moore, Mr.

John W. Beatty, Mr. Andrew Wright Crawford, Mr. H. W. Kent, Mr. William H. Holmes and Mr. Charles C. Curran. The audience also was a distinguished one, including members of the Cabinet, the Speaker of the House of Representatives, Senators, Representatives, prominent Washington residents, delegates to the Convention, and others, to about 1,200 in number.

The Chief Justice spoke on "City Planning as an Art," with special reference to the Plan of Washington, and charmed his hearers by his enthusiasm for the subject and his delightful sense of humor, indicative of the genial spirit of good-will which so greatly savors wisdom.

The French Ambassador, following the Chief Justice's lead, stressed the value of beauty in Nature, and made an eloquent plea for its preservation in all city planning, but particularly at the national capital.

Mr. Page's paper was on "Our Relation to Art," and called to attention the fact that posterity judges a people almost exclusively by their art. In conclusion, Mr. Page, who was one of the organizers and early directors

of the American Federation of Arts, paid high tribute to the organization, pointing out its rather extraordinary development and urging upon all the importance of lending it support.

A poem on art, written by Mr. Morris Gray, president of the Boston Museum of Fine Arts, was, in his unavoidable absence, read by Mr. Edwin H. Blashfield, president of the National Academy of Design.

Both sessions on May 17th were held in the Auditorium of the Corcoran Gallery of Art, as were also those on the morning and afternoon of May 19. The morning session on the 17th was taken up by Federation business, the report of the Secretary, Miss Leila Mechlin, which is published in full herewith, the report of the Extension Secretary, Mr. Richard F. Bach, the report of the work of the Western Office, by Prof. Paul H. Grummann, in charge, and the report of the Treasurer, Mr. Charles D. Norton, which, owing to the fact that Mr. Norton was unable to be in attendance, was read by Mr. F. A. Delano. Mr. Delano prefaced the reading of the financial report by the welcome statement that it showed a little less balance than last year but a sufficient amount to give reassurance of the stability of the organization.

At this session announcement was made of a plan for an extensive and intensive membership campaign to be held between the first and the fifteenth of next November, with the hope of securing for the Federation at least 15,000 new members. Briefly the plan of this campaign is to apportion, as it were, cities and towns associated with the American Federation of Arts, not the amount in dollars to be raised, but so many members to be secured, the apportionment to be in accordance with their population, and thus varying, perhaps, from twenty or twenty-five to a thousand. In connection with the membership campaign it was voted, on recommendation of the directors, to increase the size of the magazine from 40 to 64 pages; to increase the subscription price of the magazine to \$3, and the dues of Associate Members to \$5, adding certain valuable privileges for the latter. The time of the change was left for determination to the Board of Directors, but will probably be in the late autumn.

The general topic of the papers of the

afternoon session was "Organized Art." In the first paper, prepared by Mrs. Maud Howe Elliott, secretary of the Newport Art Association, ways were outlined "How the Greater Art Foundations Could Help the Lesser," and specific recommendation was made that the art museums and private collectors take out the treasures that they have in storage and lend them to the small museums and associations whose galleries, much less their storerooms, are by no means overfull. Mr. Charles L. Hutchinson, president of the Art Institute of Chicago, in a delightful paper entitled "Building an Organization," told of how the Art Institute of Chicago has built up its membership and developed its usefulness during a lifetime of a little more than forty years until it now has enrolled 13,134 members, has a yearly attendance of over 1,000,000, and is regarded as one of the chief centers of artistic and intellectual life in Chicago.

Mr. Rossiter Howard, curator of the Department of Educational Work at the Cleveland Museum, followed with a spirited address on "Winning the People," presenting the subject of art appreciation from quite a new angle and one both engaging and thought-provoking. Mr. W. Frank Purdy, of the Gorham Company, spoke on "Creating a Market," urging the importance of adequate support of art through this medium, and laying stress upon the lack of wisdom on the part of the artists in pricing their works too high. The last speaker of the afternoon was Mrs. Walter Little, chairman of Art, Fine Arts Department, of the Federation of Women's Clubs, who related, in a most interesting manner, the amazing amount that is being done in the cultivation of art appreciation by the club women of the country, and offered very cordial cooperation to the American Federation of Arts.

That afternoon at 5 p. m. the delegates were most graciously received at the White House by Mrs. Harding.

That evening those specially interested in art in the schools and educational methods gathered informally, to the number of thirty-eight, at Rauscher's for dinner and open discussion of these important topics, under the capable leadership of Miss Florence N. Levy. Others, on the same evening, attended a lecture on "Modern Dye Stuffs



NATIONAL MUSEUM, WASHINGTON, D. C., IN WHICH ARE NOW HOUSED THE NATIONAL GALLERY COLLECTIONS, AND IN WHICH THE SESSIONS ON INDUSTRIAL ART OF THE A. F. A.'S THIRTEENTH ANNUAL CONVENTION WERE HELD

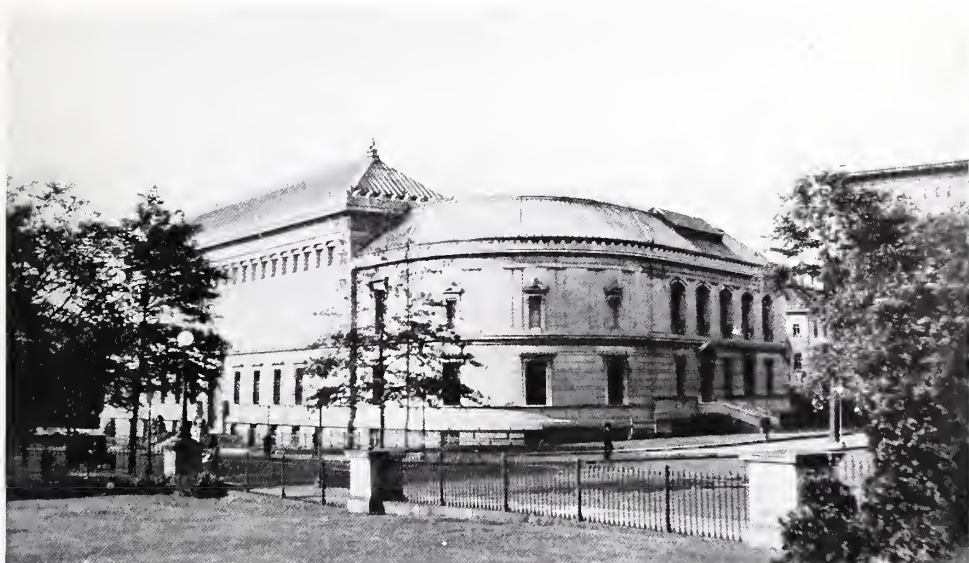
and Ancient Processes of Dyeing," by Mr. Charles E. Pellw, at the Art Center, to which they were invited by the Washington Handicraft Guild.

The meetings on May 18 were devoted to the subject of Industrial Art and were held in the auditorium of the National Museum, beneath the hospitable roof of which the National Gallery of Art is now given place. The first speaker of the morning and the presiding officer for the first session was the Honorable Henry White, former Ambassador to Italy and France, and now president of the Art Alliance of America. His paper was on "Industrial Art as a National Asset," and after demonstrating the importance of education along these lines, concluded with the hope that a bureau dealing with Art as Applied to Industry should be established by the Government at no very distant time.

The second paper of the morning was by Mrs. Ripley Hitchcock, president of the Art Center Incorporated (of New York), and in her absence charmingly presented by Mrs. John Henry Hammond of New York, a vice-president. The subject was "Industrial Art as a Personal Responsibility," and it included a brief account of the activities of the various art organizations united in the Art Center.

The craftsmen found an able exponent in Mr. H. P. Macomber, secretary of the Boston Society of Arts and Crafts, who told not only of the excellence of current production but explained the relationship of the craftsmen to the community and made official announcement of the museum exhibition of American Handicraft which is to be assembled and circulated next season by the American Federation of Arts. Mr. Charles E. Pellw, president of the New York Society of Craftsmen, told amusingly and engagingly of how that society had been built up, and gave a most interesting account of its varied and useful activities. Mr. Richard F. Bach, extension secretary of the American Federation of Arts, and Associate in Industrial Art at the Metropolitan Museum of Art, spoke informally and as one well versed in the subject, on the "Machine and Design," stressing the difficulties of quantity production and the necessity of proper comprehension of mechanical methods on the part of the designer in order to attain the finest results.

The afternoon session, at which Mr. Henry W. Kent presided, began with a demonstration by Prof. Grace Cornell, of Columbia University, of the instruction that is given to sales men and women of New York's



THE CORCORAN GALLERY OF ART, IN THE AUDITORIUM OF WHICH, OCCUPYING THE CORNER OF THE BUILDING, WERE HELD FOUR OF THE SESSIONS OF THE A. E. A.'S THIRTEENTH ANNUAL CONVENTION

department stores at the Metropolitan Museum—an effort to widen the knowledge of art and improve the taste through the medium of the middleman. Mr. Stanford Briggs, former vice-president of the Art Directors' Club, spoke on "The Art Director and His Job," setting forth the viewpoint of the advertising agency toward art and the artist. Frederick W. Goudy, president of the American Institute of Graphic Arts, read a paper on "Art and the Printing Press," and Harry Collins, designer and manufacturer of New York City, spoke on "Costume Design." The concluding paper was by the Hon. F. I. Cox, of the Interstate Commerce Commission, whose subject was "The Human Side of Production," and who gave a detailed description of silkworm culture and silk manufacture. The session was concluded by the display of certain films showing the making of rugs and velvets by American manufacturing firms of high standing. These films, more than anything else, gave an idea of the complication of mechanical production and brought to the spectators a real comprehension of what industrial art has to contend with, as well as the usefulness and marvelousness of the triumphant machine.

That afternoon an informal reception was tendered the delegates at the Washington

Arts Club, where an exhibition of Italian Paintings by Charles C. Curran was on view.

In this connection mention should be made of the fact that in the Corcoran Gallery of Art, at the time of the Convention, there was being held a memorial exhibition of works by the late Abbott H. Thayer, originally assembled by and set forth in the Metropolitan Museum of Art; and at the Art Center, 1106 Connecticut Avenue, was shown a really remarkably comprehensive and good exhibition of handicrafts by American craftsmen, collected by the Washington Handicraft Guild.

There was a special session on Pan American Art that evening in the beautiful Hall of the Americas, Pan American Union, which proved most memorable. The Pan American building, designed by Kelsey and Cret, is not only one of the most beautiful in Washington but in this country, with its stately halls and unique and picturesque patio, in the center of which tinkles the Aztec fountain designed by Mrs. Harry Payne Whitney. His Excellency Señor Don Beltran Mathieu, Chilean Ambassador, presided at this meeting with great distinction and grace. Seated with him on the platform were: Mr. Robert W. de Forest, Dr. Edgar L. Hewett, director of the San



PAN AMERICAN UNION, IN WHOSE BEAUTIFUL "HALL OF THE AMERICAS" THE SPECIAL SESSION ON PAN AMERICAN ART WAS HELD

Diego and Santa Fe Art Museums, Mr. Herbert J. Spinden, of Harvard University; Mr. Guillermo Sherwell, of the Inter-American High Commission; Dr. Merrill E. Gates, of Washington, and Dr. L. S. Rowe, Director-General of the Pan American Union. The program included scholarly addresses by Dr. Hewett, on "The Art of the Earliest Americans"; "What American Art Owes to Spanish Tradition," by Prof. A. D. F. Hamlin, of Columbia University, which in Mr. Hamlin's enforced absence was presented by Dr. Gates; "American Motives for American Industrial Design," by Mr. Spinden; "Tendencies of Modern Art in Mexico," by Mr. Sherwell, and "Cooperation in the Advancement of Art," by Mr. de Forest.

Art Teaching was the subject under discussion at the morning session on May 19, which proved to be one of the most brilliant sessions of the entire Convention. It opened with a short but admirable paper on "Professional Art Teaching," by Richard Meryman, of the Corcoran School of Art. He was followed by Royal Cortissoz, who spoke on the establishment of the American Academy in Rome, and for what that institution stands in our national life as a purveyor and conservator of ideals of beauty in art. Mr. E. R. Bossange spoke on "Correlating

the Arts," telling of the way in which painting, sculpture, music, drama and poetry are taught under one roof in the College of Fine Arts of Carnegie Institute, Pittsburgh, of which he is director, and of how the students cooperate with one another, thus enlarging, through contact, their own vision. Mr. Huger Elliott, principal of the Philadelphia School of Industrial Art, spoke on educational methods with reference to the training of craftsmen and designers, stressing the importance of regarding industrial art not as a thing apart but rather as included in the great whole. The final speaker was Prof. Frank Jewett Mather, Jr., of Princeton University, whose subject was "Art in the Colleges," and whose plea was for teaching of a sort which kept the subject on a high plane and led to appreciation, to the opening of avenues of delight through understanding rather than for technical training or an historical treatment of the subject.

The afternoon session on May 19 opened with an illustrated address by Andrew Wright Crawford on "The Practical Utility of Public Art Commissions," in which abundant evidence was given of the beneficent service such commissions have rendered in the various communities. He was followed by Mr. James L. Greenleaf, vice-president

of the American Society of Landscape Architects and a member of the Federal Art Commission, who spoke on "Landscape—Its Use and Abuse," and dealt with the subject in a way which was extremely instructive and out of the ordinary. At this session the following resolutions were presented by the Committee on Resolutions and unanimously approved:

Resolutions Concerning the Introduction of Questions on Art in College Entrance Examinations

Whereas, the art of a people is the enduring flower of their civilization; and

Whereas, the American Federation of Arts believes that in the arts those of design are as important for the cultural development of the people as are those of literature; and

Whereas, the want of appreciation of the graphic and plastic arts is manifestly due to general lack of early training of the youth of the country; and

Whereas, the American Federation of Arts recognizes the far-reaching influence of the College Entrance Examination Board on the standards of college entrance teaching and heartily acknowledges the admirable results accomplished by this board through its inclusion of questions dealing with the literary arts; and

Whereas, the College Entrance Examination Board at the present time does not appear to be including questions dealing with the visual arts; therefore be it

Resolved, that the American Federation of Arts, in convention assembled, suggests to the College Entrance Examination Board that it include in college entrance examinations generally, and more particularly in those relating to History, Literature and Languages, questions dealing with the Visual Arts—graphic and plastic—as the most lasting expression of the civilization of man, and further, that the Secretary of the American Federation of Arts be instructed to forward a copy of these resolutions to the College Entrance Examination Board.

Committee on Cooperation

Resolved, that the President of the American Federation of Arts be requested and empowered to appoint a committee to cooperate with the Committee on Education of the American Institute of Architects, to secure the adoption of the foregoing resolutions, in the interest of art education, and in other matters pertaining thereto.

Art in the High Schools

Whereas, art is today conceded to be an important element in education, contributing generously to the fullest appreciation and highest expression of the ideals of human life, and

Whereas, instruction in art as a general

educational subject is today being effectively carried on in many of the high schools of the United States; therefore be it

Resolved, that it is the sense of this Thirteenth Annual Convention of the American Federation of Arts that attention should be called to the present significance of art and to the importance of art instruction in the schools; and further, be it

Resolved, that a copy of these resolutions be sent to the National Commissioner of Education and to the Commissioners of Education in the several states with the request that the subject of art be accorded the recognition for college entrance that it deserves as a major subject in the high school course of study.

American Art Abroad

Whereas, the American Federation of Arts is an organization devoted to the cultivation and encouragement of American Art and Craftsmanship, and

Whereas, the exchange of ideas and ideals by means of exhibitions both national and international is of the greatest value in stimulating the interest in and appreciation by the public, therefore be it

Resolved, by the American Federation of Arts, in convention assembled, that it approves of the proposed comprehensive exhibition of American Art to be held in Paris in the spring of 1923, under the auspices of the French Ministry of Foreign Affairs and of the Ministry of Fine Arts; and that, further, it recommends a hearty cooperation of its individual members and of its constituent chapters with the Committee of Organization in America, designated by the French Government.

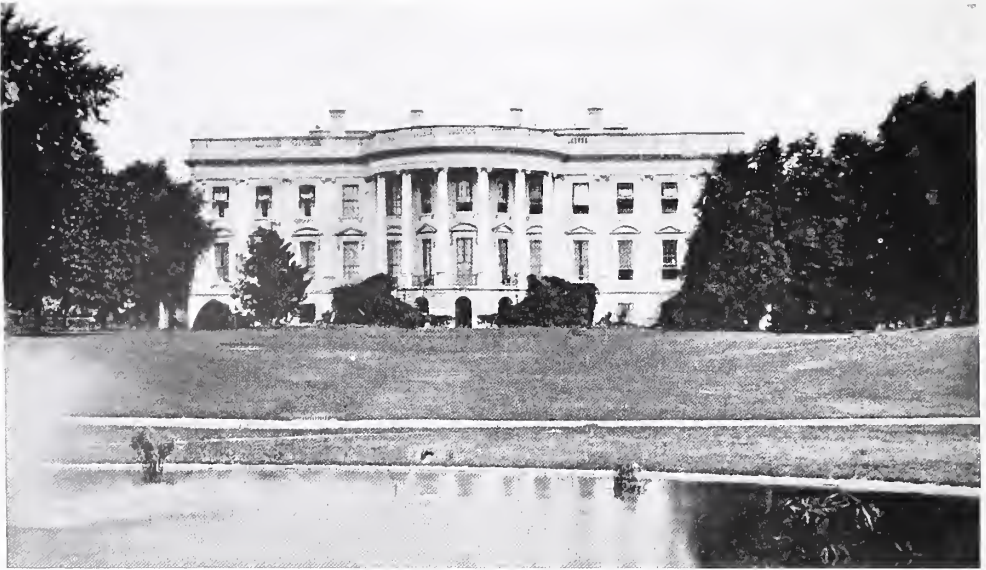
Preservation of Early American Architecture

Whereas, the Old Second Presbyterian Church building at Albany, New York, designed in 1813 by Philip Hooker, has passed from its original owners to a group of men who have recently transferred it to a theatrical corporation which contemplates tearing down the belfry tower and otherwise disfiguring the building and destroying its identity, and

Whereas, this is the only church edifice that remains unspoiled by alterations, to bear witness to the achievement of a distinguished American architect of the first quarter of the century just passed, and

Whereas, this old church building with other religious edifices in its neighborhood constitutes a center of quiet and inspiration unequalled elsewhere in Albany; its spire unexcelled by any other in America built during the same period; therefore, be it

Resolved, that it is the sense of this meeting of delegates to the Thirteenth Annual Convention of the American Federation of Arts that the attention of the people of the State of New York and of the city of Albany be called to the importance of preserving the Old Second Church building intact that it may



SOUTH VIEW OF THE WHITE HOUSE, WASHINGTON, D. C., SHOWING FOUNTAIN BASIN IN THE FOREGROUND AND WINDOWS OF STATE APARTMENTS IN WHICH DELEGATES TO THE FEDERATION'S CONVENTION WERE RECEIVED BY MRS. HARDING

continue to serve a dignified and useful purpose; further, be it

Resolved, that a copy of these resolutions be sent to the governor of the State of New York and to the mayor of the city of Albany.

Resolutions of Thanks

Resolved, that the Officers and Members of the American Federation of Arts, in convention assembled at Washington, wish to express sincere gratitude for the generous consideration shown to them by Mrs. Harding in receiving them on the afternoon of May 17, 1922.

Resolved, by the American Federation of Arts, in convention assembled, that the grateful and appreciative thanks of this organization be, and the same are hereby tendered, to the officers of the Pan American Union for their courtesy in arranging the meeting of the delegates on May 18, 1922, and be it further

Resolved, that we extend our sincere thanks and appreciation to His Excellency, the Chilean Ambassador, for his gracious address and his courtesy in presiding at this meeting.

Resolved, that the American Federation of Arts, in annual convention assembled, wishes to convey its sincere appreciation for courtesies and hospitality to the Regents of the Smithsonian Institution and to the Trustees of the Corcoran Gallery of Art, who have so generously extended the use of their buildings for the meetings of their convention, and to convey their grateful thanks to Dr. Walcott and to Dr. Holmes, on behalf of the Smithsonian Institution, and to Mr. Minnigerode, on behalf of the Corcoran Gallery, for their many courtesies to the officers and delegates.

Resolved, that the thanks of this Convention

are hereby gratefully tendered to the Society of the Daughters of the American Revolution for the use of Memorial Continental Hall, on the evening of May 16, 1922, for the meeting of the Convention of the American Federation of Art.

Resolved, that the thanks of this Convention are hereby tendered to the officers of the Arts Club of Washington for the reception and tea tendered on May 18, 1922, to the delegates attending the Convention of the American Federation of Arts.

Resolved, that the cordial thanks of the American Federation of Arts are hereby extended to the various speakers whose interesting addresses have made the Thirteenth Annual Convention of the American Federation of Arts such a success.

Resolved, that the American Federation of Arts wishes at this convention to express its deep sense of appreciation for the very valuable services rendered to the art interests of this country by Mr. Robert W. de Forest, for ten years president of this Federation, who has devoted his best efforts and a great part of his time for many years to the advancement of art in the United States of America, as officer of this and other organizations.

Resolved, that the secretary of the American Federation of Arts be requested to transmit copies of these various resolutions to the respective organizations and individuals therein designated.

The Committee on Nominations recommended the reelection of the outgoing group of eight directors, and its recommendation was unanimously accepted. The following were therefore reelected to serve for

a term of three years: Miss Helen C. Friek, Mr. Cass Gilbert, Mr. Francis C. Jones, Mr. Charles Moore, Mr. R. P. Lamont, Mr. Charles D. Norton, Mr. Duncan Phillips and Mr. Edward Robinson.

At the meeting of the Board of Directors immediately at the close of the afternoon session on May 19, the President, the First Vice-President, the Secretary, the Treasurer, and the following Vice-Presidents were reelected: Miss Cecelia Beaux of New York, Mr. W. K. Bixby of St. Louis, Mr. Edwin H. Blashfield of New York, Mr. Glenn Brown of Washington, Mr. C. T. Crocker of San Francisco, Mr. Frederick A. Delano of Washington, Mr. A. E. Gallatin of New York, Mr. William O. Goodman of Chicago, Mr. Morris Gray of Boston, Mr. A. A. Hamerschlag of Pittsburgh, Dr. Edgar L. Hewett of Santa Fe, Mr. Archer M. Huntington of New York, Mr. Ralph King of Cleveland, Col. Alexander R. Lawton of Savannah, Mr. John F. Lewis of Philadelphia, Mr. E. D. Libbey of Toledo, Mr. A. W. Mellon of Washington, Judge John Barton Payne of Washington, Mr. William B. Sanders of Cleveland, Mr. John R. Van Derlip of Minneapolis, Mr. Charles D. Walcott of Washington, and Hon. Henry White of Washington. Two additional Vice-Presidents were elected: Mrs. George Blumenthal and the Honorable Thomas Nelson Page.

The Convention was concluded, as usual, with a dinner at Rauscher's at which the attendance approximated 250 and the speakers were Mr. Blashfield, Mr. Cortissoz, Mr. Charles Rann Kennedy and Mr. Homer Saint-Gaudens. Mr. de Forest presided. Mr. Blashfield's subject was "Fellowship in Art." Mr. Cortissoz spoke on "Sanity in Art," urging independence in the matter of opinion rather than a blind following of fads and isms, and declaring openly and positively his own conviction in favor of intelligent art and against unintelligible modernism. Mr. Kennedy's subject was "Art for All," and in a few brief sentences he stressed the value of art to the individual, and the oneness of all forms of artistic expression which are sincere and beautiful. Mr. Homer Saint-Gaudens spoke on "Uplifting the Public" and made violent protest against those methods which could be described as "uplifting by the hair of the head." He also urged the importance of result rather than technical method and, following Professor Mather's line of thought, insisted that the technicalities of art were in no wise the concern of the public. In conclusion he voiced his own conviction of the value of American art today—its supremacy and its promise.

The majority of the papers presented at the Convention will be published in full in subsequent numbers of this magazine.

THIRTEENTH ANNUAL REPORT OF THE SECRETARY

THE AMERICAN FEDERATION OF ARTS

ANOTHER year has passed, though it seems but yesterday that I was standing on this same platform reporting to you the progress made in the twelve months between May, 1920, and May, 1921. I have again for you a report indicative of advancement. This time last year we had 288 chapters; we now have 313.

A year ago I told you that we had had no less than 45 traveling exhibitions in circulation, and that they had been shown 215 times. I am now able to report to you that we have had 52 traveling exhibitions in circulation, and that they have been

shown 256 times, in 143 different places. In 76 of these places the exhibitions were shown under the auspices of chapters. These exhibitions went to 38 of the 48 states. Ohio in this respect stands first, twelve organizations in that state taking our exhibitions. Illinois and New York stand next, with eleven each; Michigan follows with ten, Pennsylvania with eight, Massachusetts with seven and Kansas with seven. In the state of Kansas we have six chapters, and of these five took our exhibitions. Emporia alone had ten collections.

The majority of the places to which the

exhibitions were sent took one or two, but several places, like Emporia, took a number. For example, Memphis had seven; Louisville, Ky., six; Savannah, Ga., six; Grand Forks and Valley City, N. D., Indianapolis, Ind., Montgomery, Ala., and Manchester, N. H., five each; which would seem to indicate a general satisfaction with the character of the exhibits and also the need of such a service as we conduct.

VARIOUS EXHIBITIONS

The exhibitions most in demand are those of oil paintings. We have had no less than thirteen collections of these on the road this past season. Among the number, of notable importance, was the exhibition of War Portraits by distinguished American artists, placed under our charge by the National Art Committee prior to its permanent placement in the National Portrait Gallery at Washington.

We have also had the privilege of retaining among our traveling exhibitions the collection of oil paintings lent us two years ago by the Metropolitan Museum of Art. We have sent about this past season a group of Paintings of the West by artists of California, Taos, the middle west and east, with the purpose of making the works of these artists better known in the east, and thus bringing the east and west into a little closer relationship.

We have circulated in the south, with considerable success, an exhibition of Pictures of Children—oil paintings, water colors, miniatures, and prints—by distinguished American artists, assembled through the artists' cooperation. It may interest you to know that when this exhibition was shown in Roanoke, Va., one of the workingmen who assisted in hanging the exhibits came to the lady in charge and said: "I am a poor man, but I want one of those pictures—the one of a little girl in a door—and I will give a hundred dollars for it," and when he learned the price was \$1,000 he was keenly disappointed. This exhibition was the first of its kind ever held in Roanoke, and it was very charmingly displayed in the Public Library under the direction of the librarian. Your secretary was present at the opening private view and gave at that time, by invitation, an illus-

trated talk on American Painters and Paintings.

Reverting, for a moment, to the exhibition of War Portraits, let me say that this exhibition was shown last season at Princeton and Yale Universities prior to the vacation closing, and at Williams and Amherst in the early autumn directly after the scholastic year began. In regard to the exhibition at Williams College, Mr. Willard E. Hoyt, the treasurer, wrote:

"Today is the last day on which we are exhibiting the collection of war portraits. . . .

In sending you this letter I want to express to the American Federation of Arts our sincere and earnest appreciation of the privilege which has been accorded Williams College. The attendance at the exhibition has been large, considering the fact that Williamstown has a population of only 3,500. We have had many visitors from Bennington and North Adams. All of the school children in Williamstown have been shown the portraits under competent supervisors, and I am sure that the community has been very much benefited by the opportunity which was presented to it. As for the College, I think practically every man in the institution has seen the exhibition, many of the students going in three and four times and studying the portraits with great care. I am confident that it has been of great educational value, not only as an art exhibition but more particularly because of the visualization of the men whose names are so familiar to us all. We are deeply grateful for your courtesy.

With renewed thanks, I am

Very truly yours,

WILLARD E. HOYT,
Treasurer, Williams College."

Among the other special exhibitions which we have sent out this past season, mention should be made of a collection of Wood Block Prints, consisting of groups of five prints from sixteen or twenty of the leading print makers, an exhibition which has proved especially interesting and from which numerous sales have been made.

The Senefelder Club of London has again placed in our hands for circulation a set of lithographs by its members.

Mr. Allen Eaton has assembled for us an exhibition of large-size prints in color and photographs, especially suitable for school-room and library decoration, which, before starting on a circuit, was exhibited in the Sage Foundation Building in New York.

Mr. Joseph Pennell has lent us a comprehensive collection of his etchings for exhibi-

tion, very generously framing them himself for our especial purpose.

We have been fortunate in having placed at our disposal, for exhibition purposes, a notable collection of photographs of cathedrals—beautiful enlargements, simply framed and without glass, assembled by a committee of the Washington Cathedral Association and originally set forth in the Corcoran Gallery of Art.

Quite a number of the minor collections have been assembled in our Washington office this past year. The Corcoran Gallery has generously cooperated with us by exhibiting two or three of these before they started out on the road. This has given us an exceptional opportunity to judge of their merit and to plan for their arrangement. It would be a great advantage if the Federation could have a little gallery of its own in which its exhibitions could be shown before they start on their travels.

WHERE AND HOW SHOWN

It is interesting to know that thirteen state fairs in 1921-1922 showed exhibitions of paintings and other works of art secured through the American Federation of Arts. These fairs reach many persons who could not otherwise be reached.

In addition to these fairs, the exhibitions went to art museums, libraries, state normal schools, universities, clubs and high schools. In more than one instance the exhibition sent from the American Federation of Arts was the first of its kind ever held by the city or town securing it, and in two instances, at least, the exhibitions have brought forth gratifying results:

We had a request from Tampa, Fla., for an exhibition of oil paintings to be shown in the Fair Building, under the auspices of the Tampa Art Association. The exhibition was assembled and sent. It aroused much interest, and a Tampa Art Museum has since been formally organized.

Topeka, Kans., has taken several of our exhibitions and has employed them well to arouse local interest in art, to such excellent effect that this spring Washburn College has received a gift of \$50,000 from a public-spirited citizen for the erection of an art building, to include exhibition galleries, classrooms, library and auditorium.

It may be observed that, whereas the

American Federation of Arts was practically the first to send out traveling exhibitions, many organizations are now following its example. To an extent this indicates helpful service, but it also means, to a degree, conflict of interest and duplication of effort, particularly when, as in some instances, to secure showing, the exhibitors waive insurance, and the exhibition is therefore offered at a minimum rate of expense. It also makes it a little more difficult for us, in assembling exhibitions of oil paintings, to secure exhibits, for the available number is necessarily limited.

There is another difficulty worth considering, and that is the infrequency of sales. There is no doubt but that there are fewer pictures bought today than there were some years ago. We do all we can to urge the importance of sales upon those to whom we send the exhibitions, yet sales of oil paintings are infrequent. Some of the dealers have, of recent years, sent out or taken out traveling exhibitions and have made them profitable through sales, but those exhibitions have always been accompanied by a salesman. It is hardly fair to the artists to continually borrow from them and make no actual return. Some few complain, but the majority are extremely generous in making contributions, cheerfully giving of their best to further the Federation's work for the increase of appreciation of art among the people. A real need that we see on the part of the public is patronage of art, not as a duty but as a privilege and a joy, and in accordance with one's means.

A very definite increase in interest has been shown this past year in the south and in the northwest, and considering the fact that both of these localities have felt more than others the financial depression, this is the more remarkable. It is due, we believe, in the south, to interest awakened through the cooperation of the Southern Art Association formed about a year ago at Charleston, S. C., and in the northwest to the efforts of Prof. Paul H. Grunmann, in charge of our western office at Lincoln, Neb. In both instances it seems to us a healthy development, promising much for the future.

There is one instance of benefit derived from one of our exhibitions in the northwest that I would like to cite: An exhibition of

oil paintings by contemporary American artists was sent to Missoula, Mont., where it was shown under the auspices of the State University. A letter will tell the subsequent result. It is as follows:

MONTANA STATE UNIVERSITY
MISSOULA, MONTANA

"We are starting a state campaign for research on art, particularly in Montana. As we wish to encourage an annual essay contest among the high schools of the state we would appreciate references which would be easily available, and suggestions for programmes suitable for Montana "Art Night" programmes. The county superintendents of the state are cooperating with us in interesting the various clubs and local organizations. We would be grateful for information regarding similar campaigns in other places and ideas for constructive work in these projects.

Also, we would like to know about the illustrated lectures you include in your leaflet about art programmes. We have been thinking that in the future perhaps we could establish a circuit throughout the state, whereby such things could be brought to people who could not have such opportunities otherwise. Our efforts to secure interest in the exhibit we had here were very fruitful in arousing people to want such things, but largely proved that at present they are not in a position to finance quite such a large undertaking. If we could begin to build from the bottom up, by creating a demand for art information, we feel that we could gradually build up support for the larger undertaking. To this end we propose to make our chapter here, through our art fraternity, Delta Phi Delta, a center for the gathering, recording, and sending out of art information, both of state art and art in general. The county superintendents will send us local material, we will organize it, add to it the broader activities along the same line, art ideals and purposes, and make it accessible to organizations for programmes, etc., and to individuals for research along their chosen lines, or for general information in schools, etc. We wish to send out books, pictures and lectures, and gradually build up a bureau of art here in our group. We will appreciate anything you can send us.

G. D. B."

We have already, looking toward next season, 30 requests for exhibitions, and have, for the convenience of those making up schedules, issued within the last few days a tentative announcement of exhibitions obtainable through the American Federation of Arts next autumn. This announcement lists 65 exhibitions.

LECTURES

We have now in circulation 41 lectures. For these 127 engagements have been made. Among the lectures added this year are:

A lecture on William Morris Hunt, by Ellen Day Hale; a lecture on Landscape Architecture, prepared under the auspices of the Society of Landscape Architects; "An Hour in the Metropolitan Museum of Art," by Bessie D. Davis, of the Metropolitan Museum staff; "The Art Institute of Chicago," prepared by members of the Metropolitan Museum's Staff.

This is, we believe, a most valuable service and one which can well be still further developed.

These lectures have to be prepared with the utmost care. It is not possible to procure those suitable for our purpose from anyone or everyone. The writer must not only know his subject but know how to present it in such a way that it will be both instructive and popular when it travels out alone and is left to the tender mercies of those who borrow. It is very remarkable, however, how efficiently and capably these lectures are used, how little damage is done to the slides, and what pains are taken in the matter of presentation.

It is interesting to know that a school of art in Winnipeg, Canada, has used a series of our lectures this season.

EDUCATIONAL WORK

Along the same line of educational work is the issuance of Study Courses and of information for many clubs and reading circles throughout the country who are studying art, who desire guidance. We have carefully prepared study courses on a pretty wide series of subjects, but we can only refer the inquirers to public libraries for information. In many places there are no public libraries and there seems no way of securing the information essential save through a large outlay in books. Two books of extraordinary value in the study of American art, the "History of American Painting," by Samuel Isham, and the "History of American Sculpture," by Lorado Taft, both published by The Macmillan Company, are now out of print, and there seems to be no prospect or hope of republication.

As far as possible we do what we can to meet this need, but a well-ordered Package Reference Library would be a great asset and assistance. For how are persons to learn when no informing material is avail-

able? It may seem to us foolish for women and school children to attempt to write articles on art—on the history of art, or current events in art, when they know nothing about it, but there is really no way so good to learn as to attempt to impart knowledge. We should do all we can to invite exploration, with the assurance that he or she who discovers the value of and the interest in art himself, will immediately become a missionary, publishing the tidings to all those with whom he or she comes in touch.

In some instances the ignorance displayed is almost unbelievable and is really pathetic, and how to make reply, without hurt or embarrassment, is indeed a problem.

PORTFOLIOS

In part as the result of the service we instituted last spring of sending out portfolios of prints to those remote from art centers who wish to make purchases, we have not only made sales and secured some memberships and subscriptions but got a good deal of publicity. The *Woman's Home Companion* and the *Delineator* have referred their readers to us, explaining the service and urging direct correspondence. As a result many have written for catalogues and not a few have, through this medium, become interested in our organization and in our magazine. We send these portfolios, containing approximately twenty prints suitable for the home, ranging in value from fifty cents to twenty dollars, to those who guarantee to pay transportation and promise to return the borrowed portfolios safely within five days of receipt,

There was an interesting case of a lady living in a remote part of Kentucky, to whom, upon request, a portfolio was sent. She wrote that she had had to drive 10 miles to get it, over unutterably bad roads, and 10 miles to return it, taking it to a nearer station, but that the latter road was even worse than the first. She made three purchases—a Botticelli Madonna, "Annunciation" by Fra Angelico, and Whistler's Mother—and she mentioned the fact that her little son had finger-marked some of the prints and that if they were damaged thereby she would willingly pay the amount. We found that her choice had evidently been

guided by the little son, for the prints most marked were those which she had ordered. The finger-prints were cleaned off with a soft rubber and no charge made.

It has seemed to us that an extension of this service might be made in the form of portfolios of etchings and other original prints, which could be sent to active members, likewise in remote places, desiring to make purchases, thus encouraging the collector habit for really good things.

MAGAZINE

For some years our MAGAZINE has been printed in New York. This autumn, with the consent of our president and our Publication Committee, we took it back to Washington, thereby effecting a very substantial saving in the cost, and greatly increasing the convenience of publication, eliminating the sending of copy and proof back and forth from Washington to New York. Not only is it being printed more cheaply in Washington, but, we are told and believe, better.

We have been greatly encouraged during the last year by frequent, spontaneous expressions of approval of our MAGAZINE from subscribers, members and others. We have been gratified to find, also, the use to which the MAGAZINE is being put by a number of our chapters. For example, the Peru Art Club, of Peru, Ind., has sent us a copy of its announcement for the current year—a most charming little booklet, noting on its fly-leaf the fact that the club is a chapter of the American Federation of Arts and giving a page to the programme of each meeting. One of the events on the programme monthly we find to be a review of the current number of the AMERICAN MAGAZINE OF ART by a member of the club. I may add, also, that when lately consulting a number of our members and subscribers as to whether or not, in their judgment, it would be desirable to increase the size of the MAGAZINE, even if the price had to be advanced, the responses were almost all heartily favorable and brought assurance that the MAGAZINE was sufficiently well liked to be desired in greater quantity. Whatever decision may be made in this regard, the responses were at least most heartening.

ART ANNUAL

Volume XVIII of the American Art Annual was published in March. It would have been published the last of January but for the fact that the New York printers were obliged to lay it aside to issue for the Government an income-tax report. For this volume, which contains not only the usual report of art museums, associations, etc., but also the "Who's Who in Art," 660 subscribers have been obtained up to date. The price of this volume is \$7.50, and to new subscribers this year a combination offer was made of the book and associate membership for \$10.

Volume XVIII of the American Art Annual bears the name of Miss Frances Howard as editor. Miss Howard has prepared for publication the last three numbers, and she has not only assembled the material and edited it but taken entire charge of its distribution. For the extremely efficient way in which she has handled the work she deserves the highest commendation.

OFFICE FORCE

And in this connection I would like, at this time, to pay special tribute to our entire office force. When, thirteen years ago, the American Federation of Arts was organized, this force consisted of the secretary, Mr. Millet, the assistant secretary, myself, and one stenographer. We have now working for us and with us in our Washington office ten young women, two of whom give part time to the Washington Society of the Fine Arts. The assistant secretary, Miss Helen Cambell, with one assistant, has charge of the exhibitions—the arrangement of circuits, the matter of shipment, the listing, the insuring and redistributing. One of the young women has charge of the circulation of the lectures and the files; one assists Miss Howard with the work of the Art Annual, two are stenographers, two are bookkeepers, and one is a general assistant. The work is so organized that each one who has charge of a special department has an assistant who is capable of "carrying on" in her absence, and all serve with not only conscientious faithfulness but intelligence, enthusiasm and devotion. It is a type of service that is rare, most difficult to secure and not, as a rule,

purchaseable. We are exceedingly fortunate and happy in this particular.

WESTERN AND BRANCH OFFICES

I would like, also, at this time, to express appreciation of the capable management of the New York office under the direction of Mr. Richard F. Baeh, and of the western office in charge of Prof. Paul H. Grummann.

QUARTERS

We are now occupying four rooms in the Octagon. Three of these we are renting, one the American Institute of Architects, our landlord, permits us to use according to our need. We not only occupy these rooms continually but also, to our embarrassment, frequently the greater part of the hall-way, space in the cellar, and occasionally space in the stables at the rear, for the boxes containing the exhibitions come and go, as do the boxed lectures, to say nothing of the working material which we often have to have on hand. Except in the matter of good-will and prompt payment of rent, I can hardly say that we are good tenants, and I often marvel at the amiability and patience of our long-suffering landlord.

ARTS AND CRAFTS COMMITTEE

Under authority of the resolution passed at the Convention, a special Committee on Craftsmanship to consider and report what could be done to assist the American Craftsman and advance artistic craftsmanship in this country, was appointed in June as follows: H. P. Macomber, Boston, Chairman; George G. Booth, Detroit; Charles E. Pellew, New York; F. A. Whiting, Cleveland; Samuel Yellin, Philadelphia.

This committee has arranged to assemble and circulate next season, under the auspices of the American Federation of Arts, a comprehensive exhibition of American Handicraft. Circulars announcing this exhibition and inviting the cooperation of American craftsmen have just been distributed. The exhibition will be assembled in October here in Washington at the National Museum, through the consent and cooperation of Mr. William H. Holmes, director of the National Gallery of Art, and after being shown for three weeks in November, will go on a circuit of American Art Museums.

CLEARING HOUSE FOR ART INTERESTS

It has sometimes occurred to me that in reckoning the value of the American Federation of Arts we are a little apt to overlook its importance as a national clearing house. It functions in relation to art activities in this country very much as the central office of a telephone exchange, and as such it has no rival. If it did nothing but this it would, it seems to me, be eminently worth while. No large result nationally could be attained without it. It serves, moreover, not only large purposes but small, and may be useful to the individual as well as to the organization.

For example, six years ago there was a lad in Forth Worth, Tex., who showed distinct ability for art. He modeled well and desired to become a sculptor, but he was without money and without wealthy friends and a long way from art schools and capable instructors. His case was brought to our attention by the secretary of our Chapter in Fort Worth, who said that the youth could be supplied with the money to make the trip to New York if he could be assured of entrance into one of the schools and a means of livelihood. We in turn brought the case to the attention of the National Academy of Design; arrangements were made for his admission to the Academy as a student, and later, proving his worth, Mr. Hermon MacNeil took him into his studio. The young sculptor has now grown to manhood. In the National Academy of Design's most recent exhibitions he has been an exhibitor. In one he received an award. He has entered the competition for the Fellowship in Sculpture of the American Academy in Rome and at the time this report was written was in the final competition, having passed all the preliminaries. Two of the six years since he went to New York were spent in his country's service, so that the present results have been attained in four short years.

Another instance quite different: A letter came to our desk this spring from a well-known business man in New York, saying that a certain young man from Jerusalem who had served in the British Army during the war had come to this country as an immigrant, but was being held at Ellis Island and would probably be returned

because the quota from his country had been exhausted. The young man was an artist and, we were informed, of exceptional talent—one of those who, coming to our country, bring with them invaluable gifts. We were requested to take the matter up with the Bureau of Immigration and, if possible, to secure his admission. We did so at once, and the young man was admitted not because of our persuasion but because of the evident merit of his case.

There are innumerable times when we are called upon by branches of the United States Government for information in matters pertaining to art, and though the individual instances may be of small consequence, in the aggregate they signify.

COOPERATION

In this same particular, may I tell you of a meeting held in Memphis, Tenn., the latter part of April, composed of representatives of art associations, schools, etc., from a majority of the southern states, at which time the Southern Art Association, formed the previous year under provisional officers, was formally organized under the name of Southern States Art League, a constitution adopted and officers elected. Your Secretary attended this meeting and spoke twice, once on the relation of the American Federation of Arts to the newly formed association, and informally at a luncheon, on the importance of supporting art. The organization is a healthy one and promises much in the development of art production, appreciation and patronage in the southern states.

It was extremely gratifying to hear repeatedly, at that meeting, expressions of very genuine appreciation of the American Federation of Arts and the service rendered by it, besides which there was an evident desire on the part of all those present that the new organization should in no wise conflict with the national organization, but that the two should work in unison, strengthening one another. Such meetings as this, and such organizations encouraged and fostered by the American Federation of Arts, gain in strength and will do much toward leavening the country as a whole.

MEMBERSHIP

The greatest need of the Federation that I see today is that of increased membership,

not merely because it will add money to our treasury but because it will mean so many committed to the advancement of art—art that is worth while, art that means added pleasure, a broader outlook to the people of the country. The age, as we all know, is materialistic in its tendencies, and it can only be saved from utter ruin by being awakened to the greater value of the significance of the immaterial.

When the American Federation of Arts was formed in 1909, it was with the avowed intention of uniting and binding together, through this medium, the art organizations of the country, to make it possible for them to act in unison and to combine their efforts, their strength. The Federation meant then, and it still means, the ability to "get together" on important issues, and, instead of a scattering of endeavor, combined and concentrated force. It is a corporation doing business; it is a union, and its purpose is far larger than any of its accomplishments. We are working not merely for

today but for tomorrow, not merely for ourselves but for those who are to follow after us. We are organized not to do little things but to do big things, and the possibilities of service are only limited by our strength and our means. It is not a question of exhibitions or lectures or publications, but of a union of forces, with the one definite and earnest aim of extending that knowledge which tends toward greater happiness, better citizenship, life more worth while, finer living. And if we are to succeed it must be by each doing his part and all hanging together. As Kipling has said:

"It ain't the guns nor armament, nor funds that they can pay,
But the close cooperation that makes them win the day—
It ain't the individual nor the army as a whole,
But the everlastin' team-work of every bloomin' soul."

LEILA MECHLIN,
Secretary.



VIEW OF THE WASHINGTON MONUMENT AND BLOSSOMING JAPANESE CHERRY TREES, POTOMAC PARK, WASHINGTON, D. C.
SPRING, 1922

LETTERS COMMENTING UPON FEDERATION EXHIBITIONS

The following letters selected from those received during the past year give indication of the use to which our traveling exhibitions are put, how widely they travel and how much pleasure and profit they give.

THE SECRETARY.

Oil Paintings No. 2

Carnegie Public Library
Fort Worth, Texas,
January 28, 1922.

Under a separate cover we are sending you copies of the press reports of the exhibition. There has been a great deal of interest but the attendance is not as large as last year owing to the wretched weather. . . . Our attendance will be about 5,000. Of course most of these are free admissions. You know we make the exhibition free to children and students, give complimentary tickets to all teachers and the clergy and Sundays are free. We opened the gallery for two evenings for the negroes. The clubs of the city have poured tea and the artists have given gallery talks on the collection. On Saturday two talks, one in the morning and one in the afternoon, were given for the children. The gallery has been crowded with children each afternoon studying the pictures, preparing to write their estimates of the picture which they selected. . . . A great number of papers have been sent in, the interest seems greater than it ever has been. . . . 158 estimates on the pictures were submitted to the committee, in addition hundreds were written which were submitted to the teachers.

JENNIE S. SCHEUBER.

(Note—2 *Paintings were sold from this exhibition at Ft. Worth.*)

Oil Paintings—Winter Exhibition, National Academy of Design—No. 4

THE ACADEMY OF SCIENCE AND LETTERS
SIOUX CITY, IOWA

March 16, 1922.

The local interest in the exhibit continues, and the attendance is very satisfactory. Some days it has approached the 500 mark.

March 28, 1922.

Our exhibit closed Saturday after a most successful run of three weeks. We feel amply repaid by the excellence of the paintings and by the response of the people of Sioux City.

CHARLES E. SNYDER.

Oil Paintings Lent by the Metropolitan Museum

AGRICULTURAL COLLEGE OF UTAH
LOGAN, UTAH

December 21, 1921.

We received the Metropolitan Museum of Art oils from Salt Lake City the latter part of Novem-

ber. We opened our exhibition on the 28th of November. The women's clubs of the town acted as hostesses. About 200 people were present at the opening. During the first week several ladies received at the exhibition and several clubs met and discussed the pictures. The first week of the exhibition the Rotarians had their luncheon at which a lecture on Art was given, and afterwards they visited the exhibition and a discussion of the pictures in the collection was made by Professor Fletcher of the college. During the first two weeks, school children of the vicinity of Logan were taken in classes to the exhibition and lectures on the pictures. Each child was given a printed outline of the lecture to take home to their parents. We offered a prize to the schoolroom that had the greatest percentage of parents at the exhibition with the children. The total attendance of adults was about 4,000 and 5,000 children. (No charge was made for admission.) The exhibition was held in the Methodist Church on the corner of Main and Center Streets right in the heart of the business district of the town. A great many business people came in a number of times a day to study the pictures.

J. S. POWELL,
Professor of Fine Arts.

OKLAHOMA STATE FAIR AND EXPOSITION
OKLAHOMA CITY, OKLAHOMA

October 5, 1921.

I believe that the exhibit this year was more thoroughly enjoyed by our visitors than any exhibit we have ever had and I sincerely trust that we may have as good an exhibit next year. Thanking you for your interest and cooperation in making this exhibit a success.

VERA G. MCQUILKIN.

SALT LAKE CITY, UTAH

November 17, 1921.

The exhibition was a great success—the public was delighted and we made enough money to insure our two next exhibitions and leave a balance for the coming year. The exhibit was attended by over 2,000 school children. I advertised it through the Art Supervisors. The Women's Clubs were hostesses during the day, and the two big organizations of the Mormon Church each took a day, so it really was for once a community movement. The Utah artists who were antagonistic at first came in and gave talks.

ELEANOR M. BAMBERGER.

Paintings of the West

MANCHESTER (N. H.) INSTITUTE OF ARTS AND SCIENCES

February 16, 1922.

The exhibition of Western Painters was a splendid success at the institute, the galleries in which the pictures were shown having people coming and going all the time, and one encouraging feature was that people came two or three times to see the works. Our city librarian very thoughtfully had her assistants place all reading matter concerning the different artists exhibiting, in one of the study rooms at the library, and she informed me that it was astonishing to see the interest manifested by people from the different walks of life who sought to better inform themselves regarding the lives of the Western Painters.

MAUD BRIGGS KNOWLTON.

Pictures of Children

ROANOKE PUBLIC LIBRARY
ROANOKE, VA.

December 6, 1921.

You will, I am sure, be glad to know that the exhibition is very well attended and receiving much favorable comment. . . . I have already begun to agitate the matter of the formation of a chapter of the Federation and hope to see it accomplished before I leave.

I take pleasure in sending you notices of the exhibition which appeared in the *Times* of Sunday and the *World News* of yesterday. One little child of about six came in this morning filled with curiosity to see what a picture which cost \$1,000 could be like. Her comment when she saw the canvases was: "Oh, I thought they'd be about like a kodak picture."

EMMA V. BALDWIN.

*Paintings, Miniatures and Small Bronzes By
Members of the National Association of Women
Painters and Sculptors.*

THE IRIS CLUB, LANCASTER, PA.

March 20, 1922.

The collection of paintings, miniatures and small bronzes was shipped today to Rochester, N. Y. The exhibition here was much enjoyed and more enthusiasm expressed than before. It was a most attractive collection, and I regret that we sold but one picture and none of the bronzes. Perhaps another year, when money is more plentiful, we shall do better. . . . The newspapers were very good about giving us plenty of publicity, and I enclose an editorial which appeared before the opening of our exhibition.

LAETITIA H. MALONE.

Oils No. 8

ART DEPARTMENT, LAKE ERIE COLLEGE
PAINESVILLE, OHIO

February 1, 1922.

We've enjoyed Exhibition No. 8 very much. People seemed very much interested, we probably made expenses, and the clubs are talking about doing it again next year.

MARGARET B. LAWSING.

Copies of Works of the Old Masters

THE SHREVEPORT TIMES
SHREVEPORT, LA.

January 22, 1922.

We think at least a thousand people saw the pictures. All the school children of Caddo Parish saw them as often as they liked and of course without charge. For weeks the art teachers in the public schools had been preparing the children for the pictures, and I had published a number of articles about them before the exhibit opened, so we were prepared to enjoy them. . . . The work of the Department of Art is constantly being complimented and I realize that much of the success is due to the American Federation of Arts.

ANTOINETTE STACEY HINTON.

Oil Paintings—Western Circuit

WASHBURN COLLEGE, TOPEKA, KANSAS.

February 1, 1922.

We have Exhibit No. 10 and have just hung it in our rooms. The ladies are *enthusiastic* and think it the best group of pictures we have ever had to show. It is starting off with a spirit and swing that promises well for a good attendance and success in all ways.

March 5, 1922.

People here are realizing that they are interested in art. We are reaping results. I do want to tell you how very much we appreciate your AMERICAN MAGAZINE OF ART. It is most stimulating and informing. You eastern people don't know how very much we *need* nor how much we *appreciate* your help. We need your influence just as New York and Boston once needed European help and inspiration.

FRANCES D. WHITTEMORE,
Director of Art Dept.

Paintings and Drawings by Captain George Harding

THE J. LIBERTY TADD FLORIDA ART SCHOOL
ST. PETERSBURG, FLORIDA

The "Harding War Pictures" arrived on Dec. 27. . . . We exhibit them before the Art Club of St. Petersburg on Jan. 3 with the Rotary and Civitan Clubs as guests. On Jan. 5, we give a reception to all the War organizations of St. Petersburg and the Veterans of Foreign Wars and the Legion of Tampa as guests. Jan. 7 and 8, the exhibition is thrown open (free) to the public and the following week the school children to the number of 2,000 are brought in groups to see it. We will await your further orders. . . .

MARGARET TADD.

Original Work by American Illustrators

DRAMATIC AND ART ASSOCIATION
NEW YORK STATE COLLEGE FOR TEACHERS
ALBANY, N. Y.

March 30, 1922.

The exhibit of American Illustrators was sent on to Columbus, Ohio. . . . I wish it were possible for me to give you some adequate idea

of how popular this exhibit has been with our students. Every single one of them has enjoyed it to the fullest. Thanking you,

AGNES S. SMITH.

ROCHESTER ATHENAEUM AND MECHANICS INSTITUTE
ROCHESTER, N. Y.

January 14, 1922.

As you know from my previous letter, the exhibition was in good condition when it arrived. It is proving to be very popular, and I am sure it is one of the best exhibitions that has been sent out by the Federation.

CLIFFORD M. ULP,
Director, School of Applied and Fine Arts.

Etchings by Joseph Pennell

DECATUR ART INSTITUTE, DECATUR, ILL.

December 4, 1921.

The Pennell Etchings arrived Dec. 2 and are all nicely hung at the Art Institute. . . . I am sure the public will appreciate these beautiful and forceful etchings. Am enclosing clippings from our two Decatur papers.

EFFIE R. POWERS.

British Etchings

DEPARTMENT OF ARCHITECTURE
UNIVERSITY OF ILLINOIS, URBANA, ILL.

March 28 1922.

We appreciated very much the opportunity of having this interesting collection (of Etchings), and I am sure that all who saw the collection were very much interested,

L. H. PROVINE,

In Charge of the Department.

Note.—Numerous sales made at Urbana.

Schoolroom Prints

KINDERGARTEN EXTENSION ASSOCIATION
DOWNER'S GROVE, ILLINOIS

December 14, 1921.

I wrote to Mr. Eaton regarding the success of our exhibition, and sent an order for pictures to your office. They are all beautiful and interesting and we feel that the exhibition has had a decidedly educative and cultural influence in our schools and our community.

LUCIA MORSE.

Wolf Engravings

WINSTON-SALEM, N. C.

February 9, 1922.

We are perfectly charmed with the collection (of Engravings). We have it beautifully placed in our public library and we know that every one is going to enjoy it. Thank you so much for telling me about it.

March 3, 1922.

The Wolf engravings were shipped to you March 1. The exhibition I believe was a revelation to a good many. It was placed in the

Carnegie Library, open every day from 10 a. m. to 6 p. m. We sent notices to all the upper school grades and to Salem College. (The newspapers gave us good notices also.) The art teacher there was very much interested in taking her students, and I understand that many of the other college girls visited it also. There was one high school boy who enjoyed and appreciated the pictures so intensely and with so much enthusiasm that we felt repaid for bringing them here for what he alone got out of them.

MARGARET N. GRAHAM.

Medici Prints

STATE TEACHERS COLLEGE
VALLEY CITY, NORTH DAKOTA

March 28, 1922.

We have had a wonderful time with the Medici Prints. They are so well selected to build a popular history of art about, and I have lectured to all sorts of appreciative people about them.

MARY G. DEEM.

Landscape Architecture

BROOKS MEMORIAL ART GALLERY
MEMPHIS, TENN.

October 3, 1921.

The exhibit of Landscape Architecture has arrived and is splendid.

FLORENCE M. MCINTYRE.

UTICA PUBLIC LIBRARY
UTICA, N. Y.

March 13, 1922.

The exhibit of Domestic and Landscape Architecture proved to be one of practical help to many persons. The plans and photographs were earnestly studied, both exteriors and interiors. At least two of the houses are to be reproduced and drawings were made of staircases, doorways and porches. Roofs, pillars and other details were considered and discussed for a worthwhile purpose. Particularly was it a help to those remodeling old houses. There were about 900 who visited the exhibition and few came who were not here for a definite purpose, and more than one of the few said: "These pictures make one want to build a home."

C. M. UNDERHILL.

Town Planning

THE ART ASSOCIATION OF RICHMOND, IND.

March 3, 1922.

The "Town Planning" exhibit has been forwarded to your address. This exhibit created much interest here. We arranged a Sunday afternoon meeting which was attended by most of the members of the Common Council, the mayor, the Board of Works, the city engineer and the Civic Department of the Woman's Club, etc. We had a talk about the exhibit, with speeches from the mayor and city engineer. It helped

us in arousing an interest in a City Planning Commission for our city which we hope to have in the near future.

ELLA BOND JOHNSTON.

BROOKS MEMORIAL ART GALLERY,
MEMPHIS, TENN.

November 28, 1921.

The Town Planning Exhibit is being taken down today. We have never had an exhibit in the print room that has had more attention. Visits from the schools, clubs, etc. The enclosed clipping gives an account of the meeting of the City Planning Commission. The mayor was much pleased with this, as it brought out his work with the City Planning Committee. . . . We have a start for a beautiful city, and the

planning is serious. I must say again we could not get along in the work I have mapped out for the schools and clubs in their study work without the Federation.

FLORENCE M. MCINTYRE.

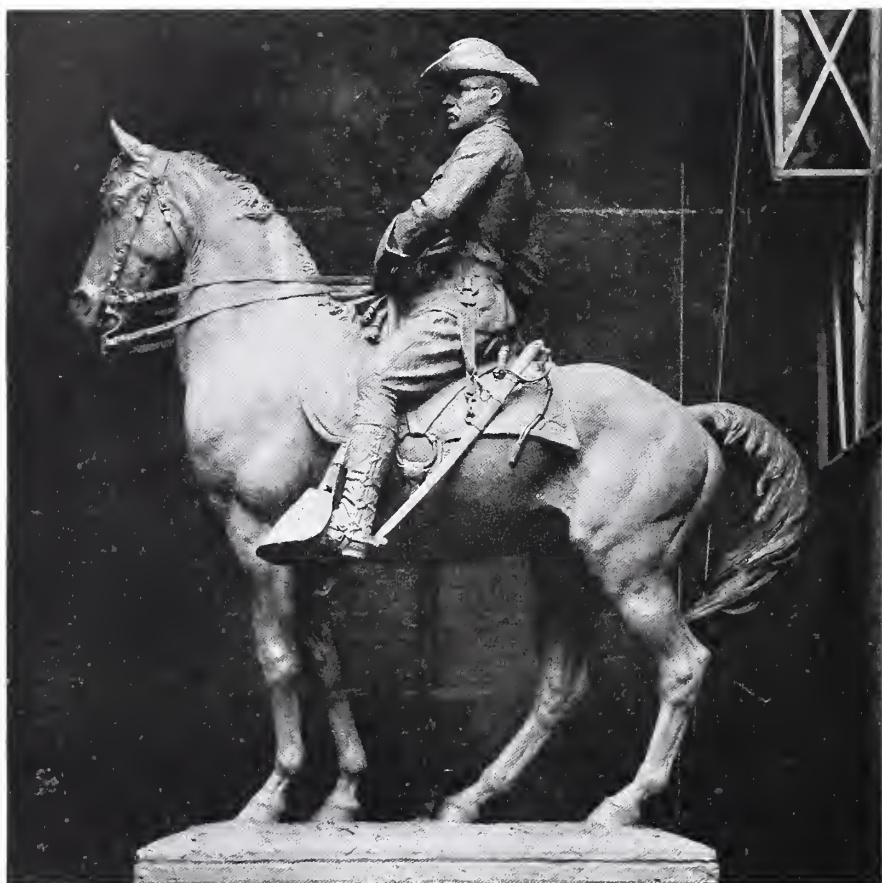
Fabrics, Textiles and Wall Papers

NASHVILLE ART ASSOCIATION

March 8, 1922.

We are having a most unusual attendance from the artists, art students, manufacturers and even retail dealers in Nashville. Our last three exhibits of fabrics, textiles and wall papers have seemed to reawaken the interest in our art work, and I feel it is due you to write you this.

MAMIE RIDLEY NICHOL.



CLAY MODEL OF STATUE OF THEODORE ROOSEVELT AS COLONEL OF THE ROUGH RIDERS, BY A. PHIMISTER PROCTOR. TO BE ERECTED IN PORTLAND, OREGON
THE GIFT OF DR. HENRY WALDO COE

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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VOL. XIII JULY, 1922 No. 7

THE PRECIOUS QUALITY OF ART

If there was one thought that the recent convention of the American Federation of Arts left with those in attendance, it was the importance of reaffirming the precious quality of art and holding it forever in remembrance. Realizing its worth, its value, its joy-giving quality, we desire above all things to share it with others—any one, every one. But in order to do this we must not cheapen it; we must not drag it in the dust. Above all things we desire to make art known to the multitude, and to this end we must send out missionaries. We must teach it and preach it and demonstrate it, but we must take great caution that its emissaries shall in every instance be worthy. The man or woman who tries to uplift the public by stooping to the level of the commonest, the level of vulgarity, ultimately fails in his mission. Wise and simple alike should be spoken to in language which is intelligible, but it is not necessary to resort to the vernacular in order to make ourselves under-

stood unless our command of the English language is limited.

Mr. Cortissoz, in telling of how the American Academy in Rome came into existence, said that for some time he himself had been bustling around in Rome trying to interest others in some such project as this, when Charles F. McKim appeared and established the Academy. Now the "bustling about" to which Mr. Cortissoz referred was undoubtedly extraordinarily helpful. Such bustling fallows the field, but it needed a McKim to secure accomplishment. We stand today in great need of McKims, leaders in this and in all fields of endeavor, and the qualifications of such leadership are not small.

Prof. Frank Jewett Mather, Jr., of Princeton told of how, when he was a young man fresh from college engaged in newspaper work in New York, he was brought in contact with older men of education, culture and vision, and how this contact had ripened his own intelligence, molded his character, continued his education and opened avenues to attainment and vision.

Art is a common possession and the love of art is often inborn. But the knowledge of art should go hand in hand with other knowledge and the teachers, the prophets, the seers, should be those who have attained—men and women of large stature intellectually and culturally. We want, as Mr. Cortissoz himself suggested, "sanity in art," as Mr. Blashfield said, "charity in art," and straight-thinking, but we want even more than this—that fineness which today, as in the past, has marked those who are and have been reckoned among the really great. This does not mean building fences or shutting any out, but it does mean holding art upon a high plane, maintaining for art and those who create it a love and reverence which leads not only to adoration but inspiration and which ennobles those who possess it as well as the thing itself.

The Metropolitan Museum of Art has recently received from Mr. George F. Baker a munificent gift of \$1,000,000, from Mr. James F. Ballard a choice selection of magnificent rugs valued at \$500,000, and from the City \$1,000,000 to complete its new south wing, which will add thirty new galleries to its already extensive exhibition space.

NOTES

AMERICAN HANDICRAFTS IN WASHINGTON

The exhibition of Handicrafts held in May at the Washington Art Center, under the auspices of the Washington Handicraft Guild, was exceedingly interesting, both because of the variety of work shown and the charming manner in which it was displayed. The walls of the gallery were covered with silk hangings dyed in exquisite colors by Charles E. Pellew of New York, and formed a background of peculiar picturesqueness. Against this was shown, on shelves and in cases, metal work, silver and pewter, bookbinding, statuettes, jewelry, pottery, dolls' furniture, etc., all finely designed and beautifully executed.

The entire exhibit represented the work of seven craft guilds. The largest collection, naturally, was from members of the Handicraft Guild of Washington. It comprised decorative textiles, small bronzes, carved wood, pottery, lamp shades, decorative porcelains, etc. Next in size was the collection from the New York Society of Craftsmen which included large objects such as wrought-iron gates, hangings, quilts and carved chests. The Portland Society of Arts and Crafts contributed useful articles such as towels, beautifully embroidered, and some lovely examples of glass. The Artists' Guild of Chicago sent book-ends, pottery, and hand-tooled leather of notable merit. The Folk Handicraft Guild and the Tide-Over League, both Boston societies, were chiefly represented by needlework of an exceedingly varied and interesting character. The Baltimore Handicraft Club was the only one to contribute examples of block printing. From this center also came a fine exhibit of handwrought jewelry.

The Art Museum at San Diego, Calif., has received as a loan the notable collection of paintings assembled and owned by Mrs. W. B. Thayer of Kansas. The collection, which comprises important works by such distinguished artists as Winslow Homer, Inness, and other foremost American painters, has been presented by Mrs. Thayer to the State University at Lawrence and will eventually find permanent placement there.

The university is not in a position at the present time, however, to house the collection, and in the years pending the erection of a building the collection will be in San Diego. Owing to its size it cannot all be displayed at any one time, but the director of the museum, Dr. Edgar L. Hewett, is privileged to make selection from time to time. The present group, which was lately put on display, has attracted much interest and called forth favorable attention.

The present exhibition gallery at San Diego was left over from the great Exposition held at San Diego some years ago. Under the capable direction of Dr. Hewett, exhibitions have been held therein for several years, and interest in art has been not only awakened but steadily increased among the people of that interesting southern California city. A year or more ago a circle of Friends of Art was formed with the purpose of increasing patronage. Several exhibitions have been held under its auspices and some sales made.

At a meeting of twenty leading citizens held in San Diego a short time ago, one of those citizens, a Mr. Bridges, came forward and announced that he and his wife would be glad to erect an art museum on the Park in the present group of buildings, providing for subsequent growth of art in San Diego and naming an adequate sum to accomplish the purpose; thus seeds patiently sown oftentimes unexpectedly bear not only flowers but fruit. Who knows but what some day San Diego may be reckoned among the foremost art centers of the United States.

OUT DOOR
SCULPTURE
EXHIBITION

The Art Alliance of Philadelphia recently held its Second Annual Exhibition of Sculpture in the Open Air, in the gardens of the Art

Alliance and in Rittenhouse Square. This exhibition was arranged by the Sculpture Committee, through the cooperation of the National Sculpture Society of New York and the sculptors who are members of the Alliance. In the alliance galleries at the same time was exhibited a collection of architectural drawings, models and photographs of executed and proposed work illustrative of structural, decorative and landscape architecture, under the auspices of the Philadelphia Chapter of the American



GARDEN OF THE ART ALLIANCE, PHILADELPHIA, SHOWING ARRANGEMENT OF PART OF THE OUTDOOR SCULPTURE EXHIBITION GIVEN IN THE ALLIANCE GARDENS AND RITTENHOUSE SQUARE, UNDER THE AUSPICES OF THE ALLIANCE, MAY 12 TO 29, 1922

Institute of Architects and the T-Square Club of Philadelphia.

The membership of the Philadelphia Art Alliance has increased during the past year from 1,115 to 1,701. The record of achievement is even more impressive, according to the report of the president, just issued. It includes the inauguration of exhibitions of paintings in the corridors of the Academy of Music, the gathering of flowers to be distributed in the flowerless parts of the city, the assembling of the first comprehensive exhibition of the works of Benjamin West, the conduct of a series of art talks in the foyer of the Academy of Music by distinguished speakers, the inauguration of Music Week and participation in Artists' Week, and the founding of a music-lending library, besides the organization and display of numerous important exhibitions.

John F. Braun, especially well known in musical circles, is the president, George Woodward, vice-president, and Mrs. Edward W. Biddle, corresponding secretary.

The Abbott H. Thayer Memorial Exhibition held in the Corcoran Gallery of Art, Washington, D. C., IN WASHINGTON from May 9 to 31. The collection comprised forty-two oil paintings and ninety-four water colors, drawings and sketches. The paintings were most effectively arranged in two large galleries, the semicircular gallery used for special exhibitions, and the first American Room, from which the permanent exhibits had been temporarily removed. The arrangement, affording ample space so that each picture was hung as a separate unit, was extremely effective.

In the semicircular gallery the portrait of Mr. Thayer by himself was given the place of honor, while opposite was hung his painting of Monadnock, his beloved mountain. Included among the exhibits were the Stevenson Memorial, the "Winged Figure," owned and lent by Smith College, the "Winged Figure," owned and lent by John

F. Braun of Philadelphia, and "The Monadnock Angel," lent by the Thayer estate, which also generously contributed "Angel and Dawn," "Boy and Angel," and other important works. Wellesley College lent the portrait of Alice Freeman Palmer. Mr. Gellatly contributed "Mother and Child," "Brother and Sister," "A Bride," portrait of Mrs. William B. Cabot, "Portrait of a Young Woman," and "Cornish Headlands." Miss Louise Langdon Cain lent "Roses," a beautiful example of Mr. Thayer's still-life painting, and other private collectors contributed generously of characteristic examples.

The water colors and drawings were disposed in a small, side-lighted gallery and in cases in the center of the atrium.

An illustrated catalogue was issued by the Corean Gallery with an appreciative introduction by Virgil Barker.

The American School of
A NOTABLE Classical Studies at Athens
GIFT has received as a gift from
His Excellency Mr. Joannes

Gennadius, the distinguished Dean of the Diplomatic Service of the Kingdom of Greece, a magnificent library, probably surpassing in its richness any library devoted exclusively to the land and people of the Hellas. It will be necessary for the school to provide a suitable building to house the library and collections. The site of the building will probably be provided by the Greek Government, and the understanding is that the collection must be permanently held in Athens. As Mr. Capps, chairman of the Managing Committee of the Archaeological Institute, has said: "Athens, always a congenial home for scholars since Plato founded the Academy, is by this gift made immeasurably richer in the indispensable apparatus of scholarship and will draw students of Hellenism in increasing number from all parts of the world."

The library consists of between 45 and 50 thousand items, i.e., volumes from Atlas Folio to small 32° sizes and pamphlets which may be of a few pages but are often far more valuable and rare than massive folio volumes. It also includes several MSS. and many original and unpublished documents referring to the Greek War of Independence; a small collection of Greek

historic medals, modern Greek coins, and plaster casts of Greek gems, etc. More important than these supplementary collections is the great and absolutely unique collection of some 40,000 woodcuts, engravings, photographs, etc., relating to Greek history (portraits and scenes), topography, archæology, costumes, etc., as also to the fine arts, which are carefully and methodically classified and laid down in about eighty large scrapbooks measuring 12 by 18 inches.

In a word, this library constitutes the most complete extant collection of literature on Greece as a whole. The series of pamphlets relating to Greek and Eastern affairs is unique, being carefully classified and bound up in some 300 volumes.

Dr. Gennadius, in setting forth the proposal for the presentation of the Library to the School at Athens, has made the following statements, showing the generous spirit in which the gift is made:

"My wife and I make this presentation in token of our admiration and respect for your great country—the first country from which a voice of sympathy and encouragement reached our fathers when they rose in their then apparently hopeless struggle for independence; and we do so in the confident hope that the American School in Athens may thus become a world center for the study of Greek history, literature and art, both ancient, Byzantine and modern, and for the better understanding of the history and constitution of the Greek Church, that Mother Church of Christianity, in which the Greek Fathers, imbued with the philosophy of Plato, first determined and expounded the dogmas of our common faith.

"Holding as I do a strong preference for giving away during life what one can, rather than willing after death that which one may no longer use, I am ready to make over to the school the whole of the said library and the other collections so soon as provision for their due housing has been made; and I pray that my wife and I may be spared to enjoy the sight of their actual utilization in full working order."

As Mr. Herbert Putnam, librarian of the Library of Congress, has said:

"And the vesting of the trusteeship in America is a fine compliment to us nationally, and a fine recognition of the serious scholar-

ship, the efficient enthusiasm, the spirit of cooperation, and the fine sense of responsibility still happily surviving amongst us."

The Palo Alto Art Club, of Palo Alto, Calif., has recently completed its first year with an enrollment of 70 active members, 62 associate members, and 50 junior members. Its monthly meetings have included a variety of topics: Miss Hildreth Meiere spoke on her work of mural decoration, showing sketches and studies; Mr. A. Phimister Proctor opened his studio to the club and showed his work in progress; Mr. James Swinnerton extended a like hospitality and exhibited his large collection of the art of the American Indian. Mr. G. L. Najarian, of San Francisco, spoke upon the spiritual significance of oriental rug weaving and explained historically and artistically the many exquisite rugs he brought down from his own collection. This meeting was thrown open to the public. Mr. Pedro Lemos occupied one meeting with a demonstration of wood-block printing and a discussion of etching and other printing processes, all illustrated by examples of his own work.

During an exhibition of Japanese color prints held at the Stanford University galleries, the club arranged a talk upon the prints given in the galleries by the collector, Dr. J. M. Stillman, of the university. A lecture on Japanese prints by Mrs. Lucy Fletcher Brown, illustrated by her slides in color, was also managed by the club. Both of these talks were open to the public and aroused much interest.

Two public exhibitions have been held, one in November, showing the work done in painting and the crafts by members during the preceding summer; the other in May, a loan exhibition of paintings gathered from owners in the community.

A forward-looking part of the club work is its flourishing Junior Branch, composed of young people of high school age. The branch has its own officers and meetings and carries out its own plans, but is advised by a member of the executive committee of the senior club who reports its affairs regularly to that committee.

The club has had no building or room, its meetings being held in private homes for

the most part. Now, however, owing largely to the activity of the club president, Mrs. Theodore Hoover, the town of Palo Alto has voted to build an addition to its public library, and the new wing will include an exhibition hall, properly equipped and lighted. This hall, which will be ready in three or four months, is to be used to further the art interests of the town, and the Art Club will have the very great advantage of suitable quarters for its meetings and exhibitions.

ITEMS

An association has lately been formed in England to promote interest in mural painting. Apparently there is greater need of such promotion in Great Britain at present than here. Within the last month commissions have been given for mural paintings in the new State Capitol of Missouri to Gari Melchers and to Frank Brangwyn; and Mrs. Magonigle has received from the authorities in Missouri a commission for mural paintings in the great Liberty Memorial, designed by her husband, which, at a cost of many millions, is to be erected there. Mr. Edwin H. Blashfield, the distinguished president of the National Academy of Design, has just completed four enormous mural paintings for the new Detroit Public Library, designed by Cass Gilbert, as well as four large spandrels to be executed in mosaic for the dome of St. Matthew's Church, Washington, D. C.; and Ezra Winter and Barry Faulkner have but just finished mural paintings representing music, for the new Eastman Theater at Rochester, N. Y.

The Royal Academy's One Hundred and Fifty-Fourth Exhibition opened in Burlington House, Piccadilly, May 1, and continues until August 5. At the Victoria and Albert Museum, South Kensington, an International Exhibition of Theater Art is now on view. This exhibition was assembled in Amsterdam, and in it American artists of the theater are particularly well represented.

The State Historical Society of West Virginia and the Delgado Museum of Art have lately purchased works by Mrs. Blanche Preston Preston, of Beekley, W. Va., who is a pupil of Kenyon Cox and has had many distinguished sitters. Mrs. Preston spent some

years in New Orleans and lent tangible assistance in designing costumes and tableaux for the Mardi Gras.

Virginia City, Minn., a city of only 16,000 inhabitants but with great ambition and admirable pride as well as a hunger for the best and a determination to possess it, is purposing to erect a City Hall and Recreation Building at a cost of \$400,000, dedicated to the boys who served in the late war. It is also intending to place a suitable War Memorial in one of the cemeteries.

This little city, with a large ideal, is arranging with Saint Paul, Minneapolis, and Duluth for a circuit for traveling exhibitions of art. It already has a symphony orchestra of its own, an excellent municipal auditorium and a school system which is said to be exemplary.

Announcement has been made of the establishment of an endowment fund of \$200,000 for the purchase of modern paintings for the Carnegie Institute. Mr. Willis F. McCook, a former member of the board of trustees of the Institute, has promised to contribute \$1,000 a year for ten years for the purpose if nine other men will do the same. The Carnegie Corporation of New York, furthermore, has promised to give \$1,000 for every thousand so contributed.

Arrangements have been made whereby the major portion of the present International Exhibition shall make a circuit of the leading museums of the country under the direction of the Carnegie Institute.

The Eleventh Annual Exhibition of the Art Association of Newport opens July 15 and closes August 12. Entry cards may be had from the secretary and should be received by the first day of July.

Tulane University of Louisiana holds a summer school from June 12 to July 22. The Art Department is under the direction of Ellsworth Woodward.

McKendree Robbins Long, a native North Carolina painter and artist of unusual ability and talent, has recently shown examples of his work in the art exhibition held during the meeting of the North Carolina Federation of Women's Clubs at Greensboro, N. C. Fourteen paintings were shown,

the group giving an excellent idea of the work of this capable artist.

Mr. Long not only studied in American art schools after his regular college course but also studied in England, France, Holland and Spain. In London he worked under de Laszlo. When the war started he was teaching in the Los Angeles School of Art and Design, but resigned to come back to his home state, where he could volunteer for the service. It is his hope and desire to see North Carolina the leader in art appreciation and advancement in the south, and for this reason he has not sought the larger art centers.

The Committee of the Chicago Friends of Czecho-Slovak Art, composed of Messrs. Anton J. Cernak, Karel V. Janovsky, Louis Solar, Dr. Jar. A. S. Vojan, and Rev. Fr. Bezenek, has presented to the Art Institute two paintings by Czecho-Slovak artists which were exhibited in the International Water-Color Show. The two paintings are "The Meeting," by Ludek Marold, and "A Moravian Girl Tying Her Kerchief," by Joza Uprka.

Mr. Raymond P. Ensign of Cleveland, the new dean of the Art School at the Art Institute, arrived in Chicago on the twenty-fourth of May to take up his post, and the following day spoke before the Association of Arts and Industries at the Union League Club on the subject of Industrial Art Schools. Mr. Ensign was formerly connected with the Cleveland School of Art as head of the Department of Decorative Design. Prior to that he was identified with Pratt Institute. He is an illustrator of great ability, working with especial success in the field of color illustration. Mr. Ensign will devote all his time to the Art School the enrollment of which is the largest of any art school in this country.

The Galveston Art League recently held an oil exhibit of Landscapes by Percy W. Holt of Galveston. These pictures show much beauty and wealth of color.

The League has purchased from this exhibit a large canvas entitled "The Red Barn." Mr. Holt has also exhibited successfully in New York, Philadelphia, New Orleans, Memphis, Tenn., and Houston, Tex., and Galveston is proud of his work.

The Art Association of Amarillo, Tex., is one of the newest chapters of the American Federation of Arts, having taken up membership in May. The association has made application for one of the Federation's most important exhibitions of oil paintings for display during the coming fall. It will be exhibited in a large building which is now in the course of construction, containing an auditorium, library and American Legion Hall.

The association, of which Mrs. Hugh Umphries is president, Mrs. H. G. Hendrix and Miss Lillian Horsbrough, vice-presidents, and Mr. Guy A. Carlander, secretary and treasurer, brought to Amarillo in May from Taos, New Mexico, an exhibition representative of the work of some of the best artists of that interesting colony.

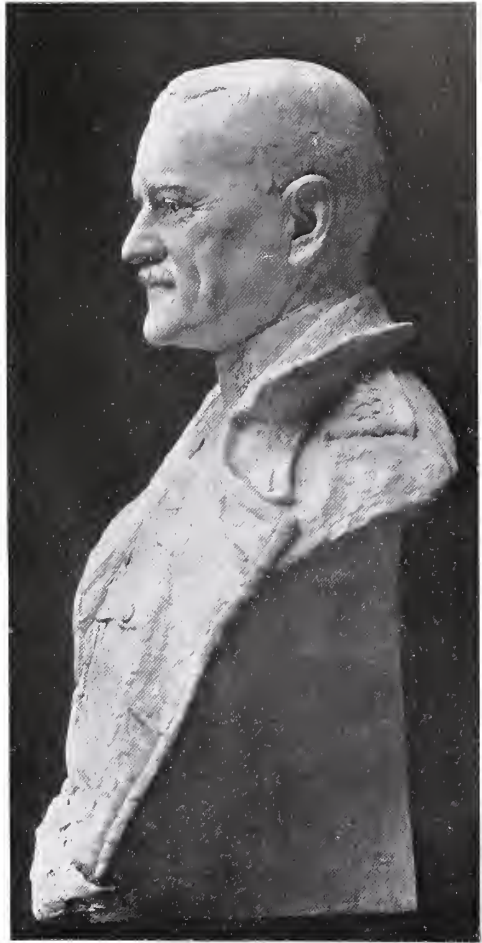
The growth of the California Art Club has been so rapid in the last few years that it is crowding itself out of its present meeting place in the Otis Art Institute. Sixteen new members were added to the club this year, the largest number admitted in the history of the club.

A great need is felt for a permanent club building centrally located, that will be open at all times to the members, a place that would be similar in spirit and function to the Salmagundi Club of New York City. The building will incorporate a gallery and studios.

The growth of Los Angeles has been so rapid that artistic advantages have not been able to keep pace. The importance of Los Angeles as a metropolis is making a central art club building of vital importance to the community. Artists and sculptors from all parts of the world point out this need.

The Byrdcliffe Summer School of Occupational Therapy will be continued this summer by master craftsmen resident in Woodstock, under the direction of Miss Bertha Thompson, who for the past three years has been a director of Occupational Therapy in Army and Public Health Hospitals.

The courses offered this summer have been planned especially to meet the needs of graduate occupational aides who feel that they want technical training in one or more of the crafts. The subjects covered will be leatherwork, weaving, basketry, woodcarv-



Copyright by P. Bryant Baker

PORTRAIT OF
GENERAL JOHN J. PERSHING

BY P. BRYANT BAKER

ing, modelling, pottery, metalwork, jewelry, woodwork and toymaking.

The Woodstock Art Gallery in the village holds a permanent summer exhibition, and many of the artists and craftsmen resident in the village have individual exhibits in their studios.

The Print Department of the Brooklyn Museum held an exhibition of Posters from May 21 to June 15 inclusive. The exhibits, numbering about one hundred, represented the best obtainable recent illustrations for the poster art since the close of the war; and also included a few war posters.

BOOK REVIEWS

ANDREA DELLA ROBBIA AND HIS ATELIER, a work in two volumes by Allan Marquand, Professor of Art and Archaeology in Princeton University. Princeton University Press, publishers. Price, \$15.00.

This is the eleventh of a series of monographs in art and archaeology issued by the Princeton University Press and is similar in style to those which have preceded it. As the writer himself says in the preface, after the monograph on Luca della Robbia one naturally expects a monograph on Andrea della Robbia, and in this volume this logical expectation is fully satisfied. Prof. Marquand suggests that had Andrea, like his uncle, remained a bachelor, or had his sons engaged in diverse professional lines, his task would have been an easy one, but of his twelve sons five followed their father's profession. Hence the output of his atelier is enormous, and it is no easy task to distinguish the individual styles of the makers.

Volume I is taken up with the introduction and a catalogue of monuments; Volume II with a bibliography and index; both very elaborately and delightfully illustrated—a complete work. Through its scholarly treatment, thoroughness and beautiful method of presentation it makes a valuable contribution to American literature on art. To those who love the della Robbias—and who does not who knows them?—it is a refreshing and continuing delight, a well of information and a gallery of treasures.

THE EARLY ITALIAN PAINTERS, THEIR ART AND TIMES, as illustrated from examples of their work in the National Gallery, London, by Mrs. C. R. Peers. The Medici Society of London and Boston, publishers.

The aim of the author of this book is to replace the paintings treated, in their original setting, for works of art, "like a feather from an angel's wing," seen in a museum, have been torn from their natural surroundings. In order to carry out this purpose Mrs. Peers recalls their historical background and very simply tells of the conditions under which each picture was created. She does not attempt criticism or technical analysis, and for the most part deals with the works subjectively rather than from their artistic significance.

THE STUDIO YEAR BOOK OF DECORATIVE ART, The Studio, Ltd., London, publishers. Price, \$2.50 in cloth; \$2.00 in paper.

It has for some years been the custom of the *Studio Magazine* of London to issue annually a year book of Decorative Art, thus registering progress or retrogression in contemporary work and setting forth for purposes of comparison examples of the best of earlier days. The 1922 publication follows tradition. Its opening essay is on Domestic Pottery of the Past, and is by Bernard Rackham, the illustrations accompanying which are reproductions made from specimens in the Victoria and Albert Museum. This is followed by an architectural article dealing with a single estate, that of Rotherhampton, and of briefer essays on the decorative arts of France, Denmark and Austria. The concluding essay is on Domestic Architecture in America and is by T. P. Bennett, Fellow of the Royal Institute of British Architects. It is interesting and worth while to occasionally see ourselves as others see us. The illustrations and the authority for the text both come from the exhibition of American architecture held last year in Paris and in London, exhibiting in a very tangible fashion the value that such exhibitions are to us nationally.

SCULPTURE OF TODAY, Vol. II, by Kington Parkes. Universal Art Series, edited by Frederick Marriott. Charles Scribner's Sons, New York, publishers. Price, \$9.50.

This volume is devoted to the subject of sculpture on the continent of Europe—Spain, France, Switzerland, Belgium, Holland, Germany, Italy, Yugoslavia, Poland, Lithuania, Russia, Sweden, Denmark and Norway. Obviously, in so broad a survey the view must of necessity be more or less superficial. Mr. Parkes supposedly skims the cream, and had we not lost our faith in his ability to discriminate through his chapter on "American Sculpture," Vol. I, we might be content and feel ourselves favored with the feast he now offers. But as it is, we are a little disposed to wonder whether the examples given are really representative or not, and to still prefer a little more of a catalogue and a little less of a critical estimate, or vice versa—for this is neither the one nor the other.

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THE AMERICAN MAGAZINE OF ART

AUGUST, 1922

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MOUNT MCKINLEY

A PAINTING BY
SYDNEY LAURENCE

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THE AMERICAN MAGAZINE OF ART

VOLUME XIII

AUGUST, 1922

NUMBER 8



A BIT OF PUEBLO

O. E. BERNINGHAUS

THE PAINTERS OF TAOS

BY W. HERBERT DUNTON

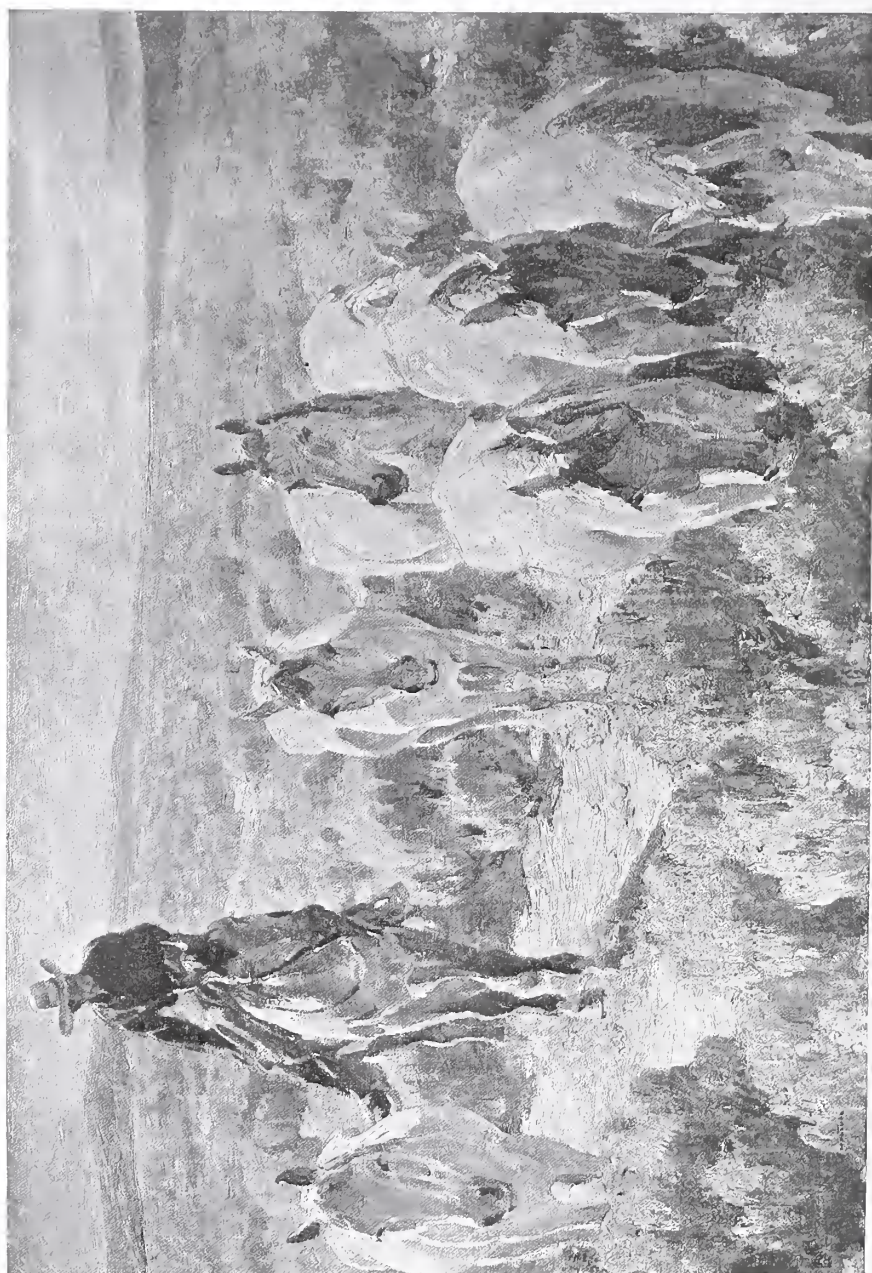
SADDLE ponies and teams of little, ewe-necked horses crowded the plaza railing, for it was Saturday, the market day of the native people and the Indian.

A man stood in the shadow of a cottonwood with a thumb box balanced in his left hand, sketching a span of pintos harnessed to a dilapidated green wagon. Two or three native boys watched him, whispering in Spanish.

A group of tourists paused, and they, too, watched the painter. A camera in the hands of a stout, florid faced gentleman in knickerbockers clicked. This photo would make an interesting souvenir of Taos to mail the folks back home, a painter at work and the absorbed Mexican youngsters giving the

thing a bit of local color. Then they moved on.

"What does the artist see in Taos?" yawned the fat man in knickers as he replaced the camera in its leathern case. His party had arrived the evening before, motoring through the Cimmaron Canyon and the Morino Valley. They had paid their respects to the Indian Pueblo, paused for a moment to look upon the house in which Kit Carson had dwelt, visited his grave, and had perused the inscription on the stone beneath which Price's soldiers lay. On their way in they had come upon a painter, knee deep in sage, sketching an Indian on a roan pony. Following breakfast, while wandering aimlessly about, they



WHITE HORSES

W. HERBERT DUNTON



THE MEDICINE SPRING

E. IRVING COUSE

stopped for a moment at the foot of the Loma to watch a woman in a paint-daubed smock transposing to canvas the winding road and huddle of adobes on the edge of the town. They had now seen all. There was nothing more to excuse a longer stay, so the tourists were gone—somewhat in haste—for they were anxious to fish a few of the deep, dark pools of the Little Rio Grande ere they passed over the U. S. Hill into the valley beyond.

Were you to inquire of each painter what appeal Taos held forth to him, what lured the stranger here and the old-timer back again, the answers in the main, I am sure, would vary little. And when we speak of Taos it is not alone the cluster of grey, adobe buildings that crest the hill and constitute the town, but of the undulating swells of the sage brush valley as well; the tiny Mexican settlements that dot the cottonwood fringed rivers; the skies of marvelous blue through which pass, in

summer, regiments of stately clouds; the majesty of the mountains—those serrated, rugged peaks to the east and north and the gentler tone of the remoter ranges low lying in the west.

Between Montana and Mexico unquestionably there are spots as beautiful as Taos, where the painter can *think* and stumble upon or dream out his motifs uninterrupted. But to each one of the little group who, a few years ago, organized the Taos Society of Artists there was no other place which lent to them so enduring an appeal—remote from commercialism and the sordid, restful in its peaceful isolation, quiet along its crooked alleys, in the soft shadows of the adobe walls. The mountain rivers sung of happiness. The pines of the peaks breathed a lullaby of sleep.

No; it was not the Indian and Mexican alone that aroused the artist's enthusiasm to paint. The nooks and crannies of the



DON PEDRO DE TAOS

WALTER UFER

PERMANENT COLLECTION, BROOKLYN MUSEUM

town itself might soon be painted out, but leading away in every direction winding roads took him to new fields, to small Mexican towns with their diminutive chapels and rambling corrals even more primitive and paintable than Taos.

And beyond, to the west, was there not the great gash of the Rio Grande?—the terrible gulf between its flinty, precipitous walls through which passed the muddy

stream, now low and gentle, now splintering its force in turbulent fury on rock and cliff in thundering intonations?

And to the east—close at hand—take any highway and will it not lead you into the cold shadows of the foot hills and along the brush-bordered rivers? Keep on, and the flanking walls of piñon and cedar will change to pine and grow higher and higher. Then the canyon widens in a meadow where



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a little cabin nestles on a green slope beneath a group of giant trees, or narrows suddenly to a knife point where the road creeps around a precipitous ledge. Every turn unfolds a new wonderland of beauty. And who can deny but what back east, during the winter months, thoughts of the spotted trout, stemming the current of these mountain streams, does not beckon the painter back in spring to cast his flies upon the shallow riffles?

And to some, the remoter seclusion of the mountains call, particularly in fall when the delicate leafage of the aspens has turned to lemon and cadmium and a rifle accompanies the paints and brushes.

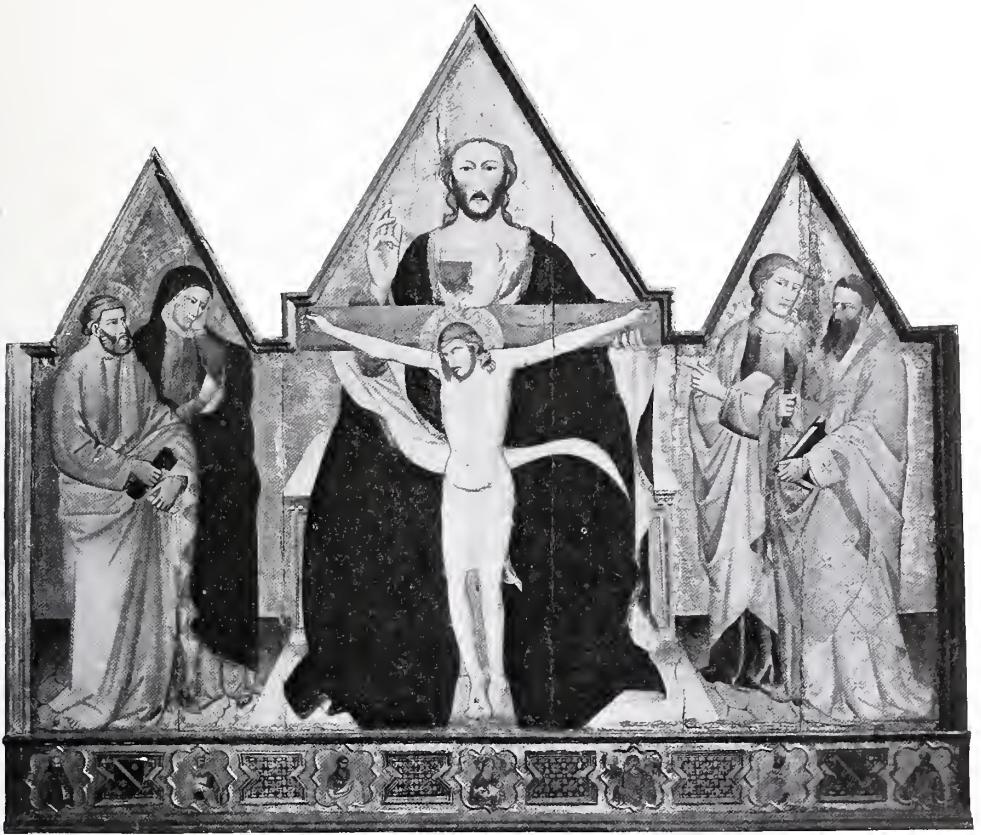
The fiesta of San Geronimo in late September with its visiting hosts of native people bedecked in holiday attire and crowding the conglomerate collection of vehicles in the Plaza, the coming of the Apaches, Navajos and Cheyennes, the camps skirting the two and the Indian dances and races at the Pueblo are not the only attractions that bade the painter stay on.

These falls—and the early winters!

The one who times his departure ere the coming of autumn will never enjoy Taos in its full and complete beauty. The timbered sides of the mountains capped in

snow are now carpeted in the delicate patterns of the changed aspens, gold and russet against the green of the pine. The heat of summer has gone. Gone, too, is the green. Everywhere the sage, the adobes and the cottonwoods melt together in one harmonious symphony of greys and browns and violets of the choicest quality. And over all is that marvelous, unchanging blue canopy of the sky before which the great, cumulous clouds are still passing in majestic review. All these and more and still a something indescribable have beckoned and held the painter here.

At Fort Worth, Texas, from May 18 to June 15, the Twelfth Annual Exhibition of Selected Paintings by Texas Artists was held. This collection comprised 142 works, contributed by 47 painters residing in Fort Worth, Dallas, Austin, Galveston, San Antonio and other Texas cities. The works were in oil, water color and pastel, and to a large extent local landscape subjects, which may be taken as a healthy sign of the development of a genuinely native art. The exhibition was held in the gallery on the upper floor of the Carnegie Public Library.



FOURTEENTH CENTURY ALTARPIECE

PRESENTED BY J. CALLENDER LIVINGSTON, ESQ., TO TRINITY CHURCH, NEW YORK

A FOURTEENTH CENTURY ALTARPIECE

BY A. E. GALLATIN

THE Fourteenth Century Italian altarpiece which was presented to Trinity Church, New York, during the year 1921 by John Callender Livingston, a vestryman, is in the form of a triptych and belongs to the Tuscan school. No attempt has been made to identify this painting as being the work of any particular artist.

On the center panel of the triptych are representations of the Blessed Trinity; the Eternal Father, whose countenance is unusually youthful in appearance, holds the crucified figure of the Divine Son, and the Holy Ghost, symbolized by a dove, rests upon the cross. The left-hand panel contains the figures of Saint Peter and the Virgin Mary, while on the right are shown

Saint John the Evangelist and Saint Bartholomew. The flowing robes of the Divine Father are painted dark blue, while the garments of the other figures are variously light gray, pink or also dark blue. The backgrounds of the panels are of gold, diapered with halos and other devices.

The predella of the triptych contains the portraits of six of the saints and a representation of the Virgin and Child. It has only been possible to identify three of the portraits of the saints, those on the left-hand side. On the extreme left of the predella is seen the likeness of Saint Anthony the Abbot, then that of Saint Stephen, followed by John the Baptist. The coat of arms of the donor has also been painted upon

the predella, appearing in two of the small panels, and we are thus enabled to learn that it was the Tecelini family of Florence which presented this triptych to the church over whose altar it originally hung. Although the two coats of arms are not identical, one containing two roses and one three, it is clear that this difference has been occasioned by some restorer. It is also apparent that the fact that the bend and the roses are painted red, instead of gold, is owing to the gold leaf having peeled off.

This triptych was purchased in Rome by

Mr. Livingston about twenty-five years ago; it is believed that it formerly adorned a church at Gubio, no longer standing. The painting, which measures 67½ inches in length and 62½ inches in height, has been placed near the Baptismal Font in the northwest corner of the transept, and attached to it is a tablet bearing the following inscription: "To the Glory of God and in Grateful Memory of the Rectorship of William T. Manning, D. D., Rector of Trinity 1908-1921, this Triptych is Given by John Callender Livingston."

A VISIT TO THE WORKSHOP OF PEDRO J. LEMOS, ARTIST-CRAFTSMAN

BY MARY VAN COURT

THE allurements of California scenery and round-the-year sketching weather has, magnet-like, attracted artists who have formed little colonies here and there throughout California. They have chosen their charm-spot, each group finding a locality in which are the things they like to work from. At Carmel-by-the-Sea is probably located the largest group, while others are to be found at San Diego, Pasadena, and San Francisco.

No small number of these artists are working with the etching-needle or with wood-blocks, producing strong virile subjects; and California etchers are well represented in national print exhibitions besides in the two state organizations—the California Society of Etchers and the Printmakers of California.

Drypoints, etchings in line and soft ground, mezzotints and aquatints, color etchings, lithographs and monotypes, wood-blocks and linoleographs are displayed in the exhibitions of these societies. What a variety of methods! How can a layman with a weakness for prints know which is which? When I asked the question I was told "Go down to Stanford and see Pedro J. Lemos; he can explain them all to you in twenty minutes, so you'll never forget. He started the etching interest while he was director of the Art Institute, introducing

practical instruction in the print processes and is responsible for most of our prominent California etchers. When any of our etchers get up a tree on technicalities they see Lemos."

So I journeyed to Stanford University and found this young Californian in charge of the University Art Galleries and directing the Museum of Fine Arts, which includes prominent collections of allied arts. I explained to him the object of my mission and he said, "Good! I'll gladly show you how an etching is printed, and answer your questions at the same time." So we entered a room containing a large press and work tables on which were a scattering of tools, and there he demonstrated to me the processes of wood and steel engraving, etching, lithography, etc. Placing before me a Japanese wood block, a copper-etched plate and a small lithographic stone with a subject upon it, he asked me to feel the difference in the surfaces, and said, "Now I'll make a print from each to show you how the printing is done." And so he did.

I asked a few more questions as to aquatints and dry-points which were explained by actual examples, as Mr. Lemos works in all the processes with ease and was able to clarify my questions by illustrating with various tools, showing how the different kinds of prints were produced.



PEDRO J. LEMOS IN HIS WORKSHOP, STANFORD UNIVERSITY

Thanking Mr. Lemos, I left his studio, but within an hour I learned from a friend whom I chanced to meet and to whom I mentioned with enthusiasm my visit, that I had by no means made the most of my opportunities. I was told that there are other art subjects that he can explain as thoroughly, for etching is not his only accomplishment, and that I should ask to see the wonderful results he has achieved in tiles and cement painting through several years experimenting with Portland cement.

So back I went to the university and the workshop. "Have you forgotten anything?" Mr. Lemos asked.

"Yes, I forgot to ask you more about your

different lines of art work, and I know there are many who would be interested in what you are doing."

"Well, after all, they are not different, but all one line," he said. "Art may be art in any material."

Another hour was spent, however, seeing the tiles and work in color cement that Mr. Lemos has developed through experimentation. His methods have been adopted by many schools, and so excellent are the results that architects have used many of the tiles in building construction. In addition he has developed a process whereby cement and prepared colors can be applied from a palette on to stone—a process of

painting in stone on stone. "Within a year I shall present an exhibition of this work. The great possibilities of painting in permanent colors for outdoor courts and façade decoration in this manner are apparent. Particularly here in California, where outdoor living is so possible, we need outdoor color enrichment that will withstand the

or machinery. Regarding ultra-modern art, I believe that, while certain influences toward freer subject conceptions may remain with the art worker, the rest of the abnormal trends in painting and design will vanish."

In answer to my question whether anything worth while was being done in develop-



ON SAN FRANCISCO BAY

PEDRO J. LEMOS

LITHOGRAPH

action of our brilliant California sunlight. Architects and others have been anxious for me to launch this work for use, but I am biding my time and will not do so until my tests have been thoroughly completed."

I asked Mr. Lemos his opinion on the new movement in art and he said: "The only new movement for which I have respect is the new meaning that is coming into American art, that art is not only paint and canvas but that it is fine line, form and color that enter into any production produced by hand

ing art in the industries, he said: "There certainly is. The Metropolitan Museum in New York, and institutions everywhere, are bending their efforts that way. The American Federation of Arts, the biggest agency to develop art appreciation in America, is sending exhibitions all over the country and helping out in many directions. We must have a greater background of appreciation, the rest will take care of itself. Here we are on the threshold of a renaissance of art brought about in America through a realiza-



FOREST PATRIARCHS. LINE ETCHING

PEDRO J. LEMOS

tion of the industries during the war, that American art must be developed in this country, through our schools. A huge machinery of technical and artistic instruction is gradually being formed to turn out skilled designers and artists in many industrial media whether it be glass, leather, iron, lace or textiles. Shall this production in years to come, live down the ages on equal terms of the fine master crafts of the past or will we repeat the error of the Victorian era? That's the great problem of American art education and environment in which I am deeply interested."

Here I had come to talk about etchings and I found a Stanford man in his early thirties, a national influence in art, an authority on etching and kindred processes, a craftsman reviving lost arts, a proficient painter in all media, author of several books—a typical California example of efficient

versatility—an artist, craftsman, author, of which California may be proud. Is it any wonder that Henry Turner Bailey wrote: "The brilliant group of artists and craftsmen now giving distinction to the Pacific slope has no member whose personality is more opulent and fascinating and promising than that of Pedro J. Lemos. Highly gifted, well trained, rich in experience, in both professional and industrial fields, a fluent speaker and a forceful writer, he is sure to enrich and inspire the art educational forces of the United States."

During the summer, the Metropolitan Museum of Art will hold an exhibition of Advertising Art. This exhibition will be devoted to containers, labels, and various other forms in which design has been used for embellishing of merchandise packages as well as for advertising the product itself.



STREET SCENE IN CHINATOWN, SAN FRANCISCO

LOUIS C. TIFFANY

WATER COLORS BY LOUIS C. TIFFANY

The accompanying illustrations are reproductions of water colors by Louis C. Tiffany set forth in an exhibition of Mr. Tiffany's work held in the Louis Comfort Tiffany Foundation and also at the Art Center, East 56th Street, New York, last season. The collection which was then displayed covered a period of production from 1870 to 1921, and included 110 exhibits.

Mr. Tiffany employs three different methods in his water-color painting — transparent wash, opaque color, and the low-toned scrub method of the Dutch. In all of his work richness of color is a distinguishing quality. Since 1870 Mr. Tiffany has been a member of the Century Club, the National Academy of Design, the American Water Color Society and the Architectural League of New York, and has contributed regularly to their several exhibitions. After spending much time in study and work abroad he was elected to membership in the Imperial Society of Fine Arts in Tokio, and

the Société Nationale des Beaux Arts in Paris. His exhibits in the Exposition Internationale in Paris in 1900 won for him a gold medal and the title of Chevalier of the Legion of Honor. In 1903 Yale University conferred upon him the honorary degree of Master of Arts.

Mr. Tiffany is an exceedingly versatile artist, and his name will always be associated with fine craftsmanship and with the revival of artistic production in glass. His color sense finds expression in his paintings in water color and oils, in his designs and creations in stained glass, in his Favrite glass, enamels and jewelry. It is because of his knowledge of the needs of artists for full development that he was moved to establish the Louis Comfort Tiffany Foundation at Oyster Bay, New York, a report of which, covering the past year, will be found on page 274 of this magazine. Because of the beauty of his creations, Mr. Tiffany's name has long been one to conjure with.



ALGIERS

LOUIS C. TIFFANY



BOY WITH FISH

R. HINTON PERRY

OUTDOOR EXHIBITION OF SCULPTURE
ART ALLIANCE GARDEN AND RITTENHOUSE SQUARE, PHILADELPHIA, UNDER THE AUSPICES OF
THE PHILADELPHIA ART ALLIANCE, MAY, 1922



TERMINAL FIGURE

DOMINIC D'IMPERIO

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AN INFANT BURBANK

HERBERT ADAMS

OUTDOOR EXHIBITION OF SCULPTURE

ART ALLIANCE GARDEN AND RITTENHOUSE SQUARE, PHILADELPHIA,

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THE PHILADELPHIA ART ALLIANCE, MAY, 1922



GOTHIC COSTUME DESIGNED FOR PAGEANT, CLEVELAND SCHOOL OF ART

THE MEANING OF PAGEANTRY

BY HOWARD FREMONT STRATTON

THE practical object lesson of a pageant is two-fold; the visualization of an epoch and the realization by allegory of aesthetic principles.

Its religious purpose is past. It has become mainly civic and educational.

Nothing can be more important than the increase of enthusiasm for high ideals of government of all kinds; national, international, and industrial. Knowledge, and the appreciation of beauty, "the beauty of wholeness" as holiness has been defined, is the greatest strength that can be developed in a people or in an individual. The golden age of Greece, and that aureate reflection of it in the Italian Renaissance, were made possible by the presentation to the mind, through the eye, of the actual form and association of beauty, which, as Sophocles asserted:

"Sits in the council of the highest powers."

If this quality exists only in an idea it teaches no lesson except to those between whom there is "a marriage of true minds." No mind ever conceived more ideas than the Greek, and no race has given birth to so many conceptions. It was a race having the

strength to bring forth. In studying their art almost nothing is found "still-born," until the exhaustion and contamination of luxury and foreign influences weakened their power.

The realization of abstract ideas (and beauty is one) was a Greek gift to life. Previously ideas were only symbolized with diagrams practically as abstract as the ideas. A rebus is not a thing of beauty, however ingenious it may be to set a crow and bar to represent a crow-bar, and the hieroglyphics and other effects were only a man-made, esoteric form of expression. While the Greeks could not create beauty, they did create her image. Imagination is the divine fire which the Greeks passed on from generation to generation in the great course which they ran. It is the torch which flamed up again as the Italians seized it from the hands of the dying Greeks, and which has been kept alive by various nations affected by the Latin example but which flickers very feebly in our day.

All nations have used the pageant to incite religious and patriotic fervor. Even the phlegmatic Hollander and other northern



PERSIAN COSTUME—BLUE AND SILVER

ances constantly employed this means of expression to induce or to protest.

The panoply of great adventures or erasades, or coronations and treaties, of advents or departures, has been in the pageant form, whether to rescue the Holy Sepulchre, or to wed the Adriatic, and this is because no other means appeals at once to so many avenues of the intelligence with pleasure.

Pageantry, as a means of teaching, has figured in all ages as the most inspiring and the most emotionally instructive of the forms of visualization of ideas. It is even in its historial or civic manifestation intended to convey the idea in the event. The triumph granted to the Roman conqueror was a pageant of victory in war, with the deeper significance to the higher type of mind, of the triumph of right, (or law, which was the Roman idea of right) over wrong, and however much this showed might as a means of attainment, even the display of prisoners, usually meant to the Romans the capture of barbarians and the advance of civilization beyond the borders of the wild tribes of the un-Roman world. Symbolism, especially in color and movement, has always been more inspiring than arrested motion. The statue in the shrine is not vital, like the worshippers moving towards it, and all the great ceremonies of the world are, and have ever been, processional. The rites of Isis, the mysteries of Demeter, and the great ceremony of the Panathanae were purely pageants in form, however profound the significance of the symbolism, and it is worthy of note that the more abstract the type of presentation the more venerated the procedure. The Roman triumph was a literal national holiday, but the ceremony of Eleusis and other sacred places was a holy day. Anyone might look at Caesar, but only the initiated could witness the ritual at the temple of the goddess.

Every guild of the middle ages had its sets of costumes, of banners and insignia by which it made itself an incarnation of unity in variety. However fanciful, however grotesque, the idea always persisted, and the silversmith guild was as distinct from the tanners, or other crafts, as the products in the workshops. Much of the dignity and respect which the crafts obtained in the middle ages was due to the impressive public assemblies which they devised as a means of teaching the people to appreciate their work. Siena and Rothenberg have maintained certain of their features to this day, and the fading carnival of Rome is a relic of a great festival.

The modern eye seems to seek movement as given in a motion picture rather than the movement which is the result of thought, or idea, or impulse. Change of position is not

necessarily expressive. A machine can do this interminably and express nothing, but movement set up by the mind thinking, is evolution, and may lead to education. It may educe great poetry, great sculpture, great drama, or some other form of great art. The self-made, or self-educated great men and great women of the world set up this kind of mental process of movement, and evolve from their own minds, in progressive stages, their own development, sustaining the impulses from within by the understanding and appreciation of their relation to what is around them outside. As with Wordsworth, it might be natural scenery; or as with Michelangelo, it might be the human figure. The subject is not the essential thing, but the understanding which would unify all subjects and the diverse forms in which art gives individual expression.

"The arts are many, but art is one."

Pageantry, as an art, does this. The idea on which it is based must have life so that it is insured movement, and the art must draw out and direct this so that it has beauty, and the greatest beauty is wholeness, or fitness, or relation in presenting to the mind visualized expressions of thought or experience.

One of the most difficult obstacles to overcome in introducing and developing the study of purely historic or national pageantry is the false notion or infatuation generally existing in relation to the subject. Egypt is pictured to the mind too much as the lurid label advertises; and Italy too much as the post card prints; and even some of the best interpreters began from these at one time only accessible sources.

If the presentation has not the atmosphere of its own natural environment it cannot live, either in the memory or the community; and many of the most beautiful things in the world are kept alive by tradition through their beauty. If Egypt is to be made unmysterious it is not Egypt, even if archaeologically it is correct to the last bead. In pageantry the letter killeth. It is so much easier to learn the letter than the spirit, that in giving the mere words of the story the significance of the tale may be lost. The misplacing of a perfectly costumed figure or group in surroundings out of harmony, not only does injustice to the fitness of the



EGYPTIAN HARPIST

subject, but misleads those who, not knowing, go to learn the truth. The wayward prima donna who insists upon wearing a court train in *Aïda*, cannot be called an artist, or even rank among the intelligent.

If the Indian is a vanishing race he can only be materialized in the form of pageantry, where his games, his festivities, his immemorial customs, in his proper garb and

environment are given. The understanding necessary to give these will affect those witnesses who care to know the story of the Indian as no romantic or historic printed, or even pictured, page can do.

Pageantry is created by two causes: the natural one, to visualize that which the mind conceives and give it movement and life; and the artificial one, to impress the mind with images it had not conceived—in other words invent novelties. The grotesque and florid Mardi Gras is of this latter type and the circus parade is of much the same character. A pageant ought not to be a surprise. It is not a trick performance, nor any sleight of hand or juggling process. It is, instead, an evolution of thought, of history, of aspiration, to set before the eyes events of life, and possibilities of art.

All triumphs, welcomes, farewells, religious processions, are forms of pageants, and great military, naval, patriotic or anniversary celebrations likewise; and whether this be with the tattered battle flag or the Eucharist the process is the same. It is a moving spectacle possible to present to more on-lookers than a stationary one, and having the added dramatic interest of motion, of appearing and disappearing from and in the distance. It is a bigger way of showing and teaching. When the ear is to be the chief avenue to the brain, the space in which the drama is given must be restricted to the hearing area, and all great Greek drama was in language form (so to speak); the *dramatis personae* the mediums only. It was the language of Sophocles, of Euripides, of Aeschylus that told the story, not the "scenery" or the acting. The three fixed entrances, the symbolized place, state and condition, the actions spoken of, such as the murders, battles, abductions and what not as taking place behind the scenes, kept the dramatists' words before the mind of the audience and these were judged, not the stage effects.

The pageant, on the contrary, is an effect. It may be quick like the martial passing of the regiment, or it may be long-drawn out like the High Mass at St. Peter's. The very vastness of the great church suggests an appeal to the mind as only possible through the eye. The ear indeed catches the sound of music and of bells, but only as an accompaniment to the eye spectacle. Let it be

remembered, after all is said and done, the great Panathenaia procession, the most beautiful moving thing in the world—on its way to the Parthenon with the people of Athena, was a pageant.

It was religious, civic, historical, dramatic and aesthetic. All the Athenian citizens had a part in it, the youthful Sophocles, and the aged philosopher; the maid and the matron; and Phidias set it in immortal marble on the walls of the temple to which it led. The woven fabric for the goddess was a symbol of the woven fabric of the civic government; for the gods by the people; for the people by the gods; just as the sons (and even the fathers of the gods) saw the daughters of men, that they were fair, and mingled with them in a half-divine union. "When the gods come, the half-gods go," and Phidias wrought gods which stayed, while the lesser went.

The Athenian pageant was a comprehending of Athenian present life. The pageant given in the mysteries of Ceres at Eleusis, were exoteric, and in relation to a future life. The first required no initiation other than citizenship, while the last imposed profound purification ceremonies; the difference between being born an Athenian and being re-born as an immortal. Of these mysteries we know nothing, but in the frieze of the Parthenon we have the form and spirit of the great pageant.

Its first element (always essential to Greek taste) was dignified purpose; recognition of the benefactions of the gods, recognition of the benefactions of the government; in short, recognition of the benefits of being an Athenian citizen. Vital results ensued. The bonds of civic fellowship were strengthened by the exhibition of its strength; the worship of the high gods was strengthened by the solemnity and beauty of the rite.

When creation is in material only—when arrested movement only is possible, Greek statuary, Greek stationary forms, were never dramatic. They were static. It is not good art to represent in material, motion, as such, but motion as possible. The "breathing marbles" of the Greeks, "breathed" to show life. The gods lived in the marble, even without a circulation. They had no need of veins, because, after all, veins represent a necessary condition of transitory

existence, while the gods were immortal (or so represented.)

Only the Greeks conceived the idea of ideals, and executed it.

The educational value of the pageant is its highest claim to recognition, whether this

be as instructor in patriotism, in history, in government, in art. Dictionary makers insist upon the ephemeral and purely showy character significance of the word, but experience proves how far-reaching have been its effects as a teacher.

FELLOWSHIP IN ART¹

BY EDWIN H. BLASHFIELD

President of the National Academy of Design

WE HAVE heard of the goose that laid the golden egg. Well! the egg which aeons ago was incubated by the instructive love of beauty was laid by no goose, rather by the Phoenix, unkillable, immortal. Nevertheless we may place it like the Roc's egg upon such a dragon-haunted height that the would-be faithful fear to approach. And who are the dragon guardians? Are they not those who attack first and last, refusing wings save to their own narrow brood. And the dragons are often in earnest. I have not a word to say about honesty, only about mistakes, as they seem to me.

In the turmoil of progress we must perhaps excuse the few who mistake a stiletto for a beneficent scalpel and who really try to give reasons for dislike. But straight-out abuse of a work of art, unbacked by reasons, is only harmful to artist and public.

Today several papers have been read showing such sanity, width of vision and optimism as are most uplifting. The directors and curators, presidents and principals and executive councillors are all with us and for the right thing, for true and thorough training. The word "academic" has been pronounced several times with a context which implied respect, even praise. The trend is unquestionably upward and forward. And yet, and yet, masses of the young people are not for us, and we *must* have them. When they say academic they think of rules and thralldom; when we say it we mean foundation and thoroughness.

The dragon of irresponsibility is wounded, but it isn't dead yet, and there's a deal of squirm in it still. It is good to realize what noble opportunity for the higher education is offered by our academics, museums, colleges, schools. But besides providing education there are two other things which we must think of: First, finding good material to be educated, for, as Prof. Mather has so truly said, opportunity is all that the art school can offer, and we add that only good material can profit by it thoroughly; secondly, after the pupil has graduated, helping that pupil to find a way to utilize that higher education. As to this, we may say true worth should make its way by its own weight. Yes, but during the first steps outside of tutelage it needs steady help. It is handicapped by the very excellence of its education, in its first shock with the prosaic, every-day character of demand and supply. As to the provision of first rate material for education, it is hampered by a propaganda which is truly, becoming weaker, but is still widespread and which in the same breath proclaims intolerance and demands freedom.

It demands recognition upon at least three counts (and indeed many more) sincerity, deliberate contradiction of tradition, absolute freedom. A boy, clearer eyed than most, leans towards thorough training; his comrades beg him in the name of temperament, modernness and truth to refuse shackles, tradition and artificiality, and perhaps these tempters succeed and the boy is turned away from the gates of real opportunity. These reformers, as Brander Matthews said last month at the Academy of Arts and Letters, "call themselves open-

¹Speech made at the annual dinner of the American Federation of Arts, Friday evening, May 19, 1922, Washington, D. C.

mind, forgetting that too often their minds are open at both ends."

Now first, sincerity. If you set up an idol and I sincerely hammer it to pieces, and then you hammer my idol sincerely, what is there left? Sincerity and fragments. Is there much advancement in that? And there are other ways of being sincere attended with different results.

As for tradition, "We are tired of the old," says the reformer; "we demand change." "Well and good," is the reply; no conservative is so stupid as to deny the inevitableness of change but with it we demand exchange. Fashions in art follow each other down the ages; not always advantageously, for art history records the swing of the pendulum rather than steady advance. Praxiteles models less grandly and more exquisitely than Myron, Botticelli and Perugino shine, then fade, as Michelangelo and Titian sweep all frippery from the temple of art. Rembrandt dips one brush in radiance, the other in gloom and by-and-by come the *plein-airists*. But in the past, at every such alternation, some alternative has been offered. Of late, for the first time, a school of negation has been announced: "Forget the past, eschew experience, disdain culture, refuse labor, think, feel and be free." But the thinkers are exactly those who will remain unmoved by such a programme. It is too sudden, swift and sweeping.

You remember the boys who in the village street waited for the school bell. Far up the road a funeral approached. They wanted to see it before the bell rang. "Wish t'would hurry," said one. "Can't," said the other, "that's poor old Mrs. Brown's funeral, she's coming along as fast as she can." Now some of us are conservative and old. We are coming along in art appreciation as fast as we can.

When we are told that a study of a lady is more beautiful if she have a purple body, a green face and a neck like a swan in length rather than in whiteness, we feel that we must approach these new truths slowly.

Today, under certain circumstances, "knocking" works of art has become almost *de rigueur*. Put on the button of an Academy and you will find out, of any Academy,

of France, of Rome, of Arts and Letters, of Design—what you will!

"Officer, where will I get the ear for Brookline," said the old lady standing on the track. "Faith, ma'am," answered the policemen, "if you stand there you'll get it in the neck."

And that is where you will get it if you stand on any Academic platform. We are told that 2,500 years ago the grove of Akademe in Athens, in which the philosophers walked, gave their name to all academies.

Now the wood of the trees in that grove, beyond all peradventure, was predestined to the manufacture of targets, and against those targets all Academicians stand until they become so many riddled Saint Sebastians. But, and this is curious, once an archer is elected Academician, he rarely shouts his scorn of the invitation but lays down his bow and quiver, steps upon the platform and cheerfully faces the archery.

And he has joined a goodly fellowship; think of what the American school has risen to in the Graphic Arts, of its solidity, its distinction of color and tone and handling, the nobility of some of its landscapes, the virility of its snow scenes, the weight and motion of its sea pieces, the characterization of its portraits, the style of its sculpture, not forgetting its impressive group of women sculptors. Remember the vision of McKim, the subtlety of Lafarge, the taste of Saint-Gaudens, the force of Winslow Homer, the crowded interest of Abbey's work, the spirituality of Thayer.

Our artist architects create the skyline of our cities and make the silhouettes dear to the returning traveler nearing home.

Lately in New York that great friend of the arts, Mr. Root, told the architects that they must teach our masses how to see and think, that each good building is uplifting, each poor one degrading. Painters and sculptors must follow suit.

Nor is lack of praise primarily the fault of the press; the reviewer accords recognition to the ability which is recognized by professional compeers. If our fellowship would give that time to explaining merits instead of stressing weak places in American art, the whole public would lend an ear.

What evil fairy has told us that criticism

means only blame. It fairly shrivels up the artistic soul of a man to go away into a corner and industriously hate some one form of art.

Rather, when a great fighter like McKim, Saint-Gaudens or Thayer passes, let us

say with Browning's people as they carry the Grammarian's body to the mountain top:

This is our Master, famous, calm and dead,
Borne on our shoulders.



MILL STREAM

A PAINTING BY
CULLEN YATES

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ART IN OUR COUNTRY

The American Federation of Arts, through the cooperation of the General Federation of Women's Clubs, is proposing to reissue next autumn the valuable little handbook on Art in our Country compiled and edited in 1906 and 1908 by Mrs. Everett W. Pattison of St. Louis, at that time chairman of the Art Committee of the General Federation of Women's Clubs, who some years ago made her rights of publication over to the American Federation of Arts.

This book will list notable buildings, monuments, works in sculpture, mural decorations and such other works of art as may be regarded as civic assets as well, of course, as the Art Museums. It will not pretend to be all inclusive, but will serve, it is hoped, as a friendly guide to those who may travel in the United States and be interested in seeing the best art of this sort.

The Board of Directors of the General Federation of Women's Clubs, on the recommendation of Mrs. Little, chairman of the Art Department of the Committee of Fine Arts, endorsed by Mrs. Winter, the president of the General Federation, has kindly consented to turn over to the American Federation of Arts all of the material recently gathered by the Chairmen of Art of the several State Federations.

The American Federation of Arts' editor will be very grateful for assistance from

members of the Federation and readers of this magazine in the way of information in regard to notable works in the smaller places. We do not ask for lengthy lists but rather suggestions "by-the-way" such as might come through the medium of conversation. For example: Anaconda, Montana, has a statue by Augustus Saint-Gaudens; Stockbridge, Massachusetts, has a public school house in colonial design notable for its architectural excellence, etc.

Such a compilation and publication will, we are inclined to think, have a double beneficence in that it will show what places in the country, through wisdom, foresight and expert advice, can claim distinction because of the possession of works of art, and so move others to do likewise.

SPECIAL PRIVILEGES TO A. F. A. MEMBERS

At the recent Convention of the American Federation of Arts it was resolved to ask various museums of the country who charge a fee for admission on certain days, to extend to members of the American Federation of Arts the privilege of free admission at all times, on presentation of their membership cards. The Chicago Art Institute, through its president, Mr. Hutchinson, immediately signified its willingness to grant this request. It was promptly followed by the Metropolitan Museum of Art which, at the first meeting of its Board of Directors after the Convention, passed the following resolution:

Resolved, That the Metropolitan Museum of Art, as one of the art museum chapters of the American Federation of Arts, extend to all members of the American Federation of Arts the privilege of admission to the Metropolitan Museum on pay days upon presentation of their membership cards in the Federation.

Since then similar action has been taken by the Coreoran Gallery of Art, the Toledo Museum of Art and the Laxon Art Gallery. The Worcester Art Museum and the Detroit Art Institute, which are free at all times, have furthermore offered to show special attention to members of the American Federation of Arts on presentation of their cards.

This action is very gratifying both to the officers and Board of Directors of the American Federation of Arts, and also to our members.

NOTES

MUSIC IN THE MUSEUM The Metropolitan Museum of Art concluded its fourth season of public orchestral concerts on Saturday evening, March 25, when the attendance was 9,855, the largest in the history of these concerts, with the exception of one evening last year when it passed the 10,000 mark. These concerts were divided into two series of four each, and the total attendance at the eight amounted to 53,391.

Dr. Robinson, the director of the museum, says: "Certainly no one who has watched those vast audiences can have the least doubt that they are as keenly interested as ever in the music that is provided for them, and that their appreciation has grown with the quality of the programmes selected, which this year have attained the full dignity of symphony concerts," adding "And certainly no one who has not seen these audiences can understand their extraordinary character."

Mr. David Mannes, the conductor of the orchestra at these museum concerts, has recorded his impression of them in a little article printed in the *Bulletin* of the Metropolitan Museum of Art, which we reprint here with permission. To what he says Dr. Robinson adds: "These concerts are offered free in the fullest sense, without any restriction whatever, not even tickets being required. The doors are open, and all who like may enter. Possibly some may have looked forward to this part of our experiment with a certain misgiving as to its effect upon the safety of our collections. It is therefore a pleasure to record that up to the end of our fourth season there has been no symptom of disorder, no ease has been jostled by the crowds about it, and not an object in the museum has been injured. What better testimony could be given of the respect of the public for the place as well as the entertainment thus placed at its disposal?"

Mr. Mannes' article is as follows:

"A great museum of art is a meeting-place for all the nations of the earth, without regard to race or color or social distinctions, for the common enjoyment of beauty, expressed in those works of art which in all ages have preserved for succeeding genera-

tions whatever is highest and best in the developing life and thought of mankind. Among the muses, Music, the youngest sister of them all, may, with her universal tongue, make beauty clear to the greater number of those who come to seek it. Among those who have come to hear the concerts are many who have never before been in the museum. Their surprised delight in finding how much the museum offers 'without money and without price' of interest and enjoyment is voiced by a woman who, the other evening, standing at the head of the great staircase, after the concert, and gazing at the treasures about her, said: 'Just think of it! 'Tisn't only the music, but to think all these pictures and statues and things have been right here all this time and we could have seen them as often as we wanted to, and we've never been inside this museum until we heard about the concerts. But we're coming often after this—me and the children. They're going to know about such things. It is inspiring to think that audiences numbering as many as 10,000 at one time have attended the concerts and have been perfectly orderly, standing for hours to listen in rapt silence to the great masters, maintaining among themselves the most beautiful discipline for the preservation of the priceless treasures about them, without the restraint of officers of the law. It is wonderful to think of a house filled with treasures whose value surely exceeds the riches of King Solomon or the Queen of Sheba, thrown freely open to thousands who come through snow and sleet and rain to listen and to adore. Surely this is a sign of our magnificent democracy which—encouraged by the generous giving of the trustees and of a few public-spirited citizens who have seen the possibilities of an illuminated populace—can only be made safe through that aristocratic environment which shall stimulate the mind with an ever-growing vision of what is fine and lasting and worth while.

"These concerts, starting with the usual popular programmes of short and characteristic numbers, have progressed to a point where, in the present season, entire symphonies of Beethoven, Mozart, Schumann, Dvořák, and Tchaikovsky have been performed and, what is much more remark-

able, the string compositions of Haydn, Beethoven, Bach, and Debussy have been heard with the most sincere and spontaneous appreciation and applause. It is gratifying to know that the crowds who have attended the concerts were not drawn there by any sensational offering of some celebrated soloist, but were simply attracted by the hope of hearing good music played by a splendid orchestra. There is no other reason for the success of these concerts than that they justify the faith in the average human being which prompted their sponsors to such generous giving, and the artistic purpose of those who compose the orchestra. These men of the orchestra have done double duty, for the programmes given at the museum have contained twice as much music as is usually played at orchestral concerts.

"As for myself, I am deeply grateful for the privilege of conducting such concerts for the really representative people of our great country, for the opportunity of playing to people who come, not because of any social or other obligation, but simply because they want to hear good music, and who, with all their differing interests, purposes, and aspirations, are, through the most universal of all the arts, absolutely joined in spirit, for the time being, at least, by the appreciation of beauty offered indiscriminately to them all."

With the present year the
 LOUIS Louis Comfort Tiffany Founda-
 COMFORT tion, at Laurelton Hall,
 TIFFANY Oyster Bay, Long Island,
 FOUNDATION initiates its third season as
 a residence for artists. The
 purpose of the Foundation is to bring
 together a group of artists and craftsmen of
 ability and technical training, who will
 work out their own particular problems,
 assisting one another by their various
 points of view. The founder's chief desire
 is to stimulate love of beauty and imagina-
 tion by giving free play to the development
 of individual artistic personality. It is
 his belief that nothing is more vital to such
 development than the appreciative analysis
 of the beauties of nature. Laurelton Hall,
 with its 80 acres of gardens and woodland,
 situated on the shores of Cold Spring Harbor,
 is peculiarly adapted to the development of

such study. It is hoped that the resident artists, in whatever field of art they may be interested, will devote themselves almost exclusively to the study of landscape and natural growth. They are encouraged to collect material of this type for use in future work rather than to paint large canvases or to elaborate designs in sculpture and craft work. Models, which can be used to better advantage in the city art schools or private studios, are not employed.

The Foundation, however, aims to be more than a colony for artists, and has therefore adopted the title of Art Guild. Artists whose work is approved during their term of residence may, through election by the trustees, become members of the Guild after leaving the Foundation. Such members will always be welcome to visit Laurelton Hall for short periods, and some of them may also be asked to return for several months. Such artists may take part in exhibitions of the Foundation and by these means dispose of their work. Furthermore, they may be elected to the Advisory Committee. It is therefore the intention to form a group of artists in various branches of art, who will cooperate with each other whether they are working in the Foundation or residing in New York or other cities.

The Foundation accepts artists of ability in all branches of artistic endeavor. It has already included painters, sculptors, jewelers, metal workers and decorators. Whenever feasible, in cases where the present plant is not sufficient to meet the needs of any group of craftsmen, additional apparatus will be provided.

Artists of established reputation will visit the Foundation periodically and give the members counsel and criticism. At least two such artists will be invited during the present summer to remain for one month each and carry on their own work, stimulating the younger artists by their example. Mr. Daniel Garber has already consented to spend the month of June in the Foundation and will advise the members in regard to their work.

During the past year the following artists have visited the Foundation: Edwin H. Blashfield, George de Forest Brush, Barry Faulkner, Daniel C. French, Charles W. Hawthorne, Francis C. Jones, and Harry W. Watrous.

During the past winter the Foundation has maintained a gallery in the Art Center at 65-67 East 56th Street, New York City, where it has held a series of exhibitions, including the work of its former resident artists.

This coming autumn similar exhibitions will be held which will include the work of members, whether done at the Foundation or elsewhere.

Upon application to the director, visitors will be admitted to Laurelton Hall, the various galleries, and to the studios, from May to November, on the last Saturday of each month, from 2 to 5 p. m.

With the purpose of increasing interest in and ON A PICTURE appreciation of art, a competition for prize essays on pictures shown in the recent joint exhibition of the New York Water Color Club and the American Water Color Society was instituted by the organizations among high school pupils through the instrumentality of the New York School Art League. Students were asked to visit the exhibition and write a three-hundred-word essay on the picture that pleased them most. The first prize was awarded to Frances Kantz, of Washington Irving High School, who chose as her subject "The Summit," a painting by Anna Richards Brewster. The essay, through the courtesy of the New York School Art League, is given herewith, and will be found to show a sensitiveness of appreciation, as well as skill in expression, supposedly rare. With other essays presented in this competition it also gives indication of the fact that the story element or subjective significance of the work dominates interest.

Of all the pictures shown at the water-color exhibition, the one which pleased me most was "The Summit," by Anna Richards Brewster.

The picture shows a youth standing on the summit of a mountain. Above him, the sky is fair and blue with a little mist of white. Below are the sheer sides of the almost perpendicular rock, and at the bottom, human figures surrounded by flames.

The effect is very idealistic. The line and color are delicate and carry out the idea of fancifulness. The tints are mostly pink and blue. The tracery of the lines through the sky, though fine, is firm, and although the youth is slim in figure, we feel the strength of his lithe young body.

The technique is very pleasing, and though it was that which first attracted me, the thing which pleased me most was the fact that the picture was not a copy from nature, but the product of the human mind. The picture is so well worked out that every detail helps one to understand the story it tells.

It meant to me the ever-present struggle for supremacy, an ugly fact of life, but made beautiful in the picture.

The youth, who represents the successful minority, has gained the summit and the prize. The group at the foot of the steep bluff are those who desire his position. Some, goaded by the flames of ambition, try to scale the pinnacle to wrest the prize from him, while others wait, watching him, conserving their strength and hoping that they may be the fortunate ones when he, now victorious, grown weary, or perchance dazzled by the light of his own success, shall let the prize slip from his grasp and fall.

During the past season an ARCHITECTURAL interesting series of architectural exhibits have been IN LONDON held under the auspices of the Royal Institute of British Architects, in the Galleries of the Institute. The first of these exhibitions was to have been of contemporary British architecture, but discovering the possibility of showing therein the exhibition of photographs and drawings of American architecture exhibited in the Paris Salon in 1921, the British exhibition was put aside and this installed. The exhibition was opened by Lady Astor on the 23d of November and, according to the *Journal of the Royal Institute of British Architects*, "proved to be by far the most successful and the most interesting to the general public ever held in the R. I. B. A. Galleries. It was seen by more than 3,000 visitors and was widely commented upon by the general press." While this exhibition was in progress addresses were made before crowded audiences by Bertram Goodhue and Donn Barber, architects of New York, and Raymond Unwin, the well-known town planner of Hempstead Heath. Mr. Unwin's subject was "American Architecture and Town Planning."

The American Exhibition was followed by the usual display of prize drawings of the year, which, in turn, gave way to an exhibition of working drawings of well-known buildings, contributed by prominent members, and this to an exhibition of Armenian architecture which is now on view. For the beginning of the coming

season, 1922 and 1923, the first of a series of annual exhibitions of British architecture is contemplated.

A Central States Fair and Exposition will be held at AURORA, ILL., August 18 to 26, with a Fine Arts Department under the direction of Erwin S. Barrie. The fair management is providing a substantial building especially for the use of the Fine Arts Department, which will provide two excellent galleries capable of displaying to advantage from 150 to 200 paintings. If this exhibition is a success, it will be made an annual affair, and the intention is to set a high standard in order to secure the most beneficial results educationally.

Attention is called to the fact that Aurora is a coming art center and enjoys the distinction of spending more money for American art—that is, American paintings—than any other city in the United States. For while it has a population of less than 40,000, it has within the last three years bought 250 oil paintings of high standard, now in the homes of its citizens.

Wilson Irvine, of Lyme, Conn., has consented to act as chairman of the Eastern Jury.

An exhibition of American Art is to be held in Paris in the spring of 1923 under the auspices of the French Ministry of Fine Arts and the Ministry of Foreign Affairs. The French Government has lent the building known as the Jeu de Paume, in the Tuilleries Gardens, at the corner formed by the rue de Rivoli and the Place de la Concorde, for this purpose.

It is the desire of the French Government that the exhibition include the Fine, Decorative and Applied Arts; that the exhibits selected be individual in design and execution and not reproductions of European art. The Organizing Committee appointed by the French Government consists of: Bryson Burroughs, Curator of Paintings at the Metropolitan Museum of Art, New York; Charles Butler, President, New York Chapter, American Institute of Architects; Paul Cret, Professor of Architecture at the

University of Pennsylvania, Philadelphia; William Emerson, Director, School of Architecture, Massachusetts Institute of Technology, Boston; Julian Clarence Levi, treasurer, New York Chapter, American Institute of Architects.

The committee is now maturing plans. The intention is to have an exhibition of quality rather than quantity. It will offer an opportunity to stimulate the American artists, and especially the American designers, through the fact of recognition by the French Government.

This project is the outgrowth of the exhibition of American Architecture, organized under the auspices of the American Institute of Architects and shown a year ago last spring at the Salon of the Société des Artistes Français, and later at the Royal Academy, London, which was most favorably received by both French and British critics, and widely and favorably commented upon in the press of both countries.

The Dallas Art Association, of Dallas, Tex., is a wide-awake, active organization with a history of accomplishment of which it may well be proud. It had its inception through the Art Committee of the Public Library. In planning the library building at the suggestion of a well-known Texas artist, a room was set apart for exhibitions of art, and so designed that it could be well adapted for this purpose. In 1902 the first exhibition was held therein with splendid success, with the result that a member of the Building Committee offered to give one-half of any amount that could be raised within the year for the purpose of purchasing pictures for a permanent collection. Two pictures were purchased from this first exhibition and two others were presented. Gifts of money followed.

In 1909 the Dallas Fair Association completed the Fine Arts Building at the Fair Park. Through the efforts of the Art Association this gallery was officially set aside by the municipality as the association's permanent home, open not merely at the time of the fair but throughout the year. From then the collection has steadily increased, being judiciously added to from year to year until it now numbers fifty-three paintings by some of the foremost American

artists, such, for example, as Gedney Bunce, Childe Hassam, Bruce Crane, Alexander Harrison, John C. Johansen, Leonard Ochtman, Will S. Robinson, Gardner Symons and Frederick J. Waugh.

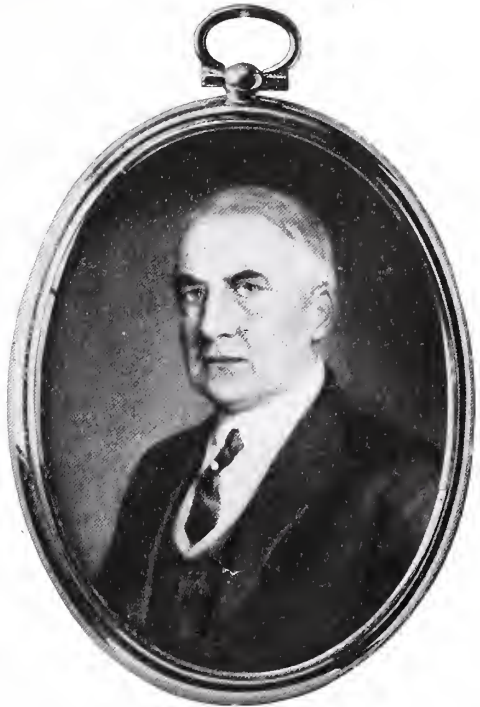
ART IN INDIA According to an article by Agastya, in *Rupam*, a Journal of Oriental Art, published in Calcutta, Bombay

and Calcutta both have their schools of art, which are distinct and individual in both creed and matter of expression, and the conflict between traditional art and modern art is as sharp in India as in Europe and America. Apparently the traditionalists are determined to carry on in the spirit of the past, walling themselves in as much as possible from the rest of the world in order to retain their ancient art ideals. On the other hand, it is reported that many members of the Calcutta school give indication in their work of a liberal eclecticism in which the light rays from the west play a very active part. Agastya himself declares that his advocacy of the Indianness of Indian Art is not the product of the boycott of European æsthetics. He believes that "India, today and tomorrow, has a distinct contribution to make to the art of the world, and that the basis and the seeds of their modern and future efforts must be sought from their own æsthetic history, by a recognition of the value, and an assimilation of the spirit, of their cultural heritage, not by despising them or replacing them by foreign imports."

The University of North INTERNATIONAL Dakota has received, as a RELATIONSHIPS gift, from the University of

Buenos Aires, a handsome medallion or plaque, in the form of a bronze tablet, struck off in commemoration of the one hundredth anniversary of the founding of the great Argentinian university. The obverse of the plaque shows the full-length female figure of Science holding up the torch of learning; the reverse shows the coat-of-arms of Argentina and a quotation from the original charter of 1821 and the names of the first and of the present Rector of the University.

These universities, the one in the southern portion of the southern continent, the other far north on the northern continent, for



MINIATURE OF PRESIDENT HARDING

BY A. MARGARETTA ARCHAMBAULT
PERMANENT COLLECTION, BUTLER ART INSTITUTE

some years have been in the habit of exchanging students.

This university has also recently received as a gift, from the Italians of the United States, a reproduction, exact as the photographic and bookmaking arts can make it, of one of the early manuscripts of Dante's *Divina Commedia*, known to scholars as "Il Codice Trivulziano, 1080." This reproduction was made under the auspices of the *Società Dantesca Italiana*, possibly the most famous of the numerous Dante societies, in commemoration of the six hundredth anniversary of the death of Dante.

Miss Florence N. Levy, of A SURVEY OF the School Art League, has INDUSTRIAL recently made a survey, for ART the Industrial Arts Council, of training required for the Industrial Arts. She found a lack of skilled workers in every industry in which expert craftsmanship and good design play a prominent part. Her report points out methods

employed in European art schools, the development of industrial art education in this country, and presents an analysis of suggestions which have been made for improving conditions in this field. Silver-smithing and its allied crafts was one of the subjects of her investigation.

The report, which appeared in the April issue of *The Architectural Record*, has been reprinted by the Committee on Commercial Education of the Chamber of Commerce of the State of New York and the Industrial Arts Council, with an introduction by Mr. Henry W. Kent, secretary of the Metropolitan Museum of Art. In his introduction Mr. Kent says:

"In the following pages, Miss Levy has stated the case for Industrial Art training clearly and well. She shows what has been done in the face of difficulties which might have seemed insurmountable if those who have been interested in the accomplishment had stopped to measure the obstacles. She states the existing situation clearly when she says that 'the best results will come when art and education, manufacture and labor cooperate, both as individuals and through their organizations with city, state, and Federal authorities.'

"The next step requires that the National Government, which at present leaves the word 'art' out of its vocabulary, be brought to an intelligent understanding of a dictum laid down in England and long before understood in France, that 'if you wish your schools of science and art to be effective, your health, your air and your food to be wholesome, your life to be long and your manufactures to improve, your trade to increase, and your people to be civilized, you must have museums of science and art to illustrate the principles of life, wealth, nature, science, art, and beauty.'

"To accomplish this is the most pressing need in our industrial life today. Sealed with government approval, the rest of the work is comparatively easy."

The report deals with industrial art training in Europe, development of industrial art education in the United States, and makes suggestions in systematic development of industrial art education in this country. In a postscript to the article Miss Levy calls attention to the publication of a translation of *La Guerre Artistique avec*

l'Allemagne, written by Marius Vaehon, issued in Paris in 1916, which analyzes the powerful organization of teaching and of propaganda for the industrial arts carried on by Germany since 1881 and the present methods of developing the industrial arts in France. It is not only full of valuable suggestions to those interested in the organization of industrial art education in the United States but also sounds a warning to the effect that when the great military war should be over, the artistic, industrial and commercial war would begin, "under conditions that will make it equally terrible and implacable."

And in this connection Miss Levy calls attention to an exhibition of German Industrial Art held in the Newark, N. J., Museum from April 17 to May 28, forwarded to this country by the *Deutscher Werkbund*, a national association of artisans and professional men founded in Munich in 1907 to show the world what Germany is doing industrially, an exhibition arranged for by Mr. John Cotton Dana, director of the Newark Museum.

In a recent issue of the
ARTS AND *Manual Training Magazine*
CRAFTS IN THE devoted entirely to Industrial Art, a most interesting
BLUE RIDGE account is given, by Forest
MOUNTAINS T. Selby, of the development
of the weaving craft at Crossnore, an isolated mountain village of Avery County, North Carolina, in the very heart of the Blue Ridge. "Here," he says, "in 1913, was a little neglected mountain school at the crossing of two mountain roads, at the foot of beautiful hills in the narrow valley of the Linville River, one of nature's most picturesque spots. A spot, too, where the very sturdiest of this pure American stock had lived their simple life in rude cabins, tilled their rock hills and felled giant trees, filling other's coffers, themselves making scant progress towards acquiring the simplest comforts of life. Here in this dilapidated schoolhouse, closely resembling a blacksmith shop, the boys and girls of this splendid people got their only 'schooling.'"

"Things are different now—Crossnore waked up. Someone pointed the way, and with wonderful spirit for such isolated people, they put their shoulders to the wheel and

pushed that little school up the hill. . . . A big schoolhouse, modern in every respect, has just been finished—fourteen rooms, steam heat, drinking fountains, sewerage, electric lights and bells, and laboratory equipment. A new teacherage and a model barn for the 75-acre farm are under way.

"The weaving department was established a little over one year ago. The weaving room has twelve hand looms, and six owned by the school are out in homes. The outside weavers received their first training in the school weaving room. The school furnishes the orders and material, gives instructions and markets the product. This gives work to the mountain women, usually mothers who cannot be away from home and have no other way to earn a little money. The work has a three-fold effect upon their lives. Their coming in contact with the teacher and the school changes their outlook and ideals; they find life very different when they handle a little money of their own, and the children feel a difference also; the beauty of the product, made under the guidance of trained teachers, creates a desire for better things in their own homes. The homes soon look better and become more attractive and comfortable.

"At present the yarns are purchased already spun, and sometimes dyed, but home-made dyes, made from native materials, are used as much as possible. The equipment for dyeing is very primitive, and the work is done under the directions of an old woman, a native of the place; but some of the colors are very beautiful.

"The looms are patterned after the old type, but made with more treadles and lighter material. All looms were made at the school. A new building is planned with space for twenty-four to thirty-six hand looms. The basement will contain machinery for cleaning, carding and spinning the wool produced by the community.

"The amount earned by a weaver depends upon the speed and accuracy of the individual; even the poorest can earn 75 cents a day. The weaving room offers an opportunity for school girls to earn their school expenses. Under the careful direction of the superintendent, Mary M. Sloop, the department is self-supporting.

"Some of the products are rugs of various kinds, rag carpets, bedspreads (knotted

or tufted in wool or cotton), curtains, table covers, towels, table linens, pillows and dress goods. They are planning to produce woolen homespun in the near future. 'Our aim at Crossnore is to keep alive an almost forgotten art; to cherish in the young people of the mountains a reverence for this art; to provide a means of livelihood and pleasure for women and girls; to furnish homes with beautiful and lasting material.'"

The following interesting report on the present state of STATE OF ARTS American handicrafts today AND CRAFTS is given by Mr. C. Howard Walker, the critic for the Jury of the Boston Society of Arts and Crafts, in the society's annual report:

"There has been an improvement in the work of those who are advancing towards the position of skilled workers, and among the very considerable number of new members some are doing excellent work. There are, however, too many members in the society who, from one reason or another, do not study design in their work and apparently consider design a mere side issue, an adjunct to a moderate skill of workmanship, and that mischievous and insidious attitude of mind, an aesthetic temperament. It is perfectly possible for these workers to improve their work by study; but that is exactly what they fail to do, and constantly trivial and even puerile objects are sent in, of which the only recommendation is that they have a mildly agreeable color and are sufficiently well executed. This is especially true of the lampshades, which, apart from the fact that they are following a fashion without appreciation of the best work in that fashion, are too often devoid of drawing and design.

"The basketry is technically well done; none of it has distinction. Woodcarving is poorly represented. Turnings for lamp standards are commonplace and unstudied. Christmas and Easter cards seldom have anything more than a pleasing conceit. There seems to be a condition of doldrums, or lack of any sort of inspiration, in china painting. On the other hand, batik is improving and textiles are having character. The jewelers are now sending us the best work we receive, and, as usual, pottery, metal work, bookbinding and photography lead in merit."

BOOK REVIEWS

THE RENAISSANCE OF ROMAN ARCHITECTURE, by Sir Thomas Graham Jackson, Bart., R.A. Part II. Cambridge, Mass., The University Press. Price, \$10.50.

All that was said in these columns in commendation of Part I of this interesting work is equally applicable to Part II, which carries on the story of the Renaissance of Roman Architecture to England where, because of certain opposing forces, took on a form which is unique. As before the author explains the movement by the social history of the age and shows how one affects the other. The examples chosen for illustrations are typical of the art in its successive stages and including Blenheim Palace, Burghley House, Caius, Clare and King's College, Cambridge, Ely Cathedral, Hampton Court, notable university buildings at Oxford and ecclesiastical structures in London, mentioning only a few. These illustrations in some instances are from photographs, but a considerable number are from drawings by the author and by his son, Basil Jackson. A few are in tint. It is an engaging as well as an instructive publication, scholarly and at the same time so simple that it is intelligible to all.

ETRUSCAN TOMB PAINTINGS, THEIR SUBJECTS AND SIGNIFICANCE, by Frederik Poulsen. Translated by Ingeborg Andersen, M.A. Published at the Clarendon Press, Oxford University, England.

Mr. Poulsen, in the preface dated Copenhagen, 1921, states that the contents of this little volume were based upon investigations made in the Etruscan Tombs at Corneto and Chiusi, and on comparison of the original wall-paintings with the facsimiles and drawings made from them and preserved in the Helbig Museum in the Ny Carlsberg Glyptotek. It was originally published in Danish, in 1919, as a guide to students in that Department. To archaeological students such a study is of the utmost interest, bearing, as it does, upon the history of the development not only of art but of civilization and giving glimpses of a life concerning which we know but comparatively little. Numerous illustrations are given accompanied by illuminating descriptive text.

DRAWINGS IN PEN AND PENCIL FROM DURER'S DAY TO OURS, with notes and appreciations by George Sheringham; edited by Geoffrey Holme. Special spring number of the *Studio*, 1922. Published by the Studio, Ltd., 44 Leicester Square, London. Prices, \$1.75 in wrappers, \$2.50 in cloth.

The larger portion of this book is devoted to reproductions of drawings by the masters of yesterday and today. Many are extremely interesting; some are very beautiful. For those who cannot have access to the originals they should prove an invaluable possession, evidencing both to skill and to that intangible quality known as style which together are essentials to greatness in an artist. To the genuine lover of art such drawings as are here reproduced are peculiarly delightful inasmuch as they represent the most intimate phase of the artists' work.

HOW TO PAINT PERMANENT PICTURES, by Maximilian Toch. New York: D. Van Nostrand Co., publishers. Price, \$1.25.

The author of this little handbook is the professor of Industrial Chemistry at Cooper Union and the author of "The Chemistry and Technology of Paints," "Materials for Permanent Paintings," etc., etc. He is, therefore, one who may speak with authority and whose testimony may be accepted as correct. The purpose of the present publication is to supply a popular common-sense treatment for all painters who desire to produce permanent pictures—a knowledge which every artist should possess. It is a subject of gravest importance, for, unless care is taken along these lines, the paintings of today will not only deteriorate in a few short years but will not outlive a second generation.

Announcement is made that pictures will be received for the Winter Exhibition of the National Academy of Design on November 1 and 2, 1922, and for the 98th Annual Exhibition of the Academy on March 1 and 2, 1923.

The Thirteenth Annual Exhibition of the California Art Club will be held in the Los Angeles Museum, November 19 to December 19, 1922.

The California Water Color Society will hold its Annual Exhibition in the Los Angeles Museum, September 15 to October 15.

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THE AMERICAN MAGAZINE OF ART

SEPTEMBER, 1922

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STATUE OF BOLIVAR

BY SALLY JAMES FARNHAM

ERECTED IN NEW YORK CITY, 1921

THE GIFT OF THE GOVERNMENT AND PEOPLE OF VENEZUELA

THE AMERICAN MAGAZINE OF ART

VOLUME XIII

SEPTEMBER, 1922

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PAN AMERICAN UNION BUILDING, WASHINGTON, D. C.

KELSEY AND CRET, ARCHITECTS

AN ADDRESS¹

BY H. E. DR. BELTRAN MATHIEU

The Ambassador of Chile

I DEEM it a high honor to preside over this important assembly of American artists which has met here under the auspices of the American Federation of Arts. I need not say how much I appreciate the honor so conferred on me; but I do wish to tell you of my great pleasure in meeting with you under this hospitable roof.

Indeed, just now, when the uncertainties of life are so universally manifest; when we cannot yet see clearly even the horizon of peace through the stubborn clouds that still obscure; when we are still depressed by the physical and moral decline that has followed in the wake of the world's supreme effort in

war; when we contemplate as mute and impotent witnesses the revival of the selfishness which has survived and which, under the guise of nationalist sentiment, is proving itself callous to cooperation and solidarity; when we are worn out with fatigue and almost in despair, it is a genuine relief and a great consolation to come upon a refuge where one can linger, if but for a moment, among congenial spirits that turn towards the serene regions of art—the art of which you are the worthy interpreters and representatives.

Art, which lives in and for the ideal, is confined by no frontiers, because all the

¹Convention, The American Federation of Arts, special session, May 18, 1922, Pan American Union, Washington, D. C.

world is its country. In that realm no sanguinary strife arises; there, the effort is by constant and common cooperation towards the goal of perfection; there, no pain oppresses, because art's mission is to keep open the inexhaustible spring from which flow the joys of the spirit.

Artists are *par excellence* workers for peace; they sweeten the habits of thought and awaken the loftier impulses of the soul and thus strive to unify mankind in the common cult of beauty.

This hospitable edifice, which is itself consecrated to the labors of peace and which has been recently justified by one of the most transcendental events in the history of the world's political relations, was suggested for your reunion largely because it is your purpose to seek contact with your brothers who labor in other sections of this American hemisphere and whose cooperation may be confidently expected.

Just as the various races have been rejuvenated and invigorated by their life on this hemisphere, and as the political institutions have been reformed and bettered thereby under the aegis of liberty, so also this continent, by the same process, may contribute to the rejuvenation and invigoration of art. If nature is its source of inspiration, in no other part of the world does she stand forth in a more grandiose, varied and impressive aspect than in the immense hemisphere which it is our good fortune to inhabit. We began by exploiting her riches to meet the needs of material life and have now reached the period in which, prosperous and happy, we must dedicate ourselves to the development of its inexhaustible beauties to the end that the spirit as well may be satisfied.

This, then, is your enviable field of action and, I hope, it will be found to be the field of triumphs and glories of American art.



UPPER HALLWAY, HEAD OF GRAND STAIRCASE AND OPENING INTO THE HALL OF THE AMERICAS, DECORATED WITH FLAGS OF THE SOUTH AMERICAN REPUBLICS—PAN AMERICAN UNION BUILDING, WASHINGTON, D. C.

THE AMERICAN DEBT TO SPANISH ART¹

BY A. D. F. HAMLIN

Professor of Architecture, Columbia University

I MUST begin with a disclaimer. I have never traveled in Spain or in Spanish America; I have not even visited our own southwest or the Pacific Coast. I can only offer you the results of some study of the subject at second hand; the impressions of a student of the history of architecture and the allied arts, derived from a modest amount of reading and of study of photographs and such material as is available in the libraries. For us in the United States the subject of Pan-American art is comparatively new. It was not until within the last thirty years that we reached the initial stage of appreciation of our own art history. Even our Anglo-Colonial architecture was ignored until the last quarter of the last century; it has been chiefly since 1900 that we have made it the object of widespread interest and intensive study. We have been much slower in developing our interest in and study of the Colonial art of Spanish America in the United States and beyond us to the south. Our national ignorance of Hispanic-American culture, and of the Spanish art out of which its art was developed, has been disgraceful. Thanks to a small number of devoted enthusiasts and to the growing wealth and taste of our southwestern and Pacific communities, we have begun to emerge from this ignorance, and to discover and appreciate the wealth of our Hispanic inheritance.

I

To start from the beginning, we must, of course, go back to Columbus. Spain and Italy must jointly share in our debt to him for making American art possible by making America known to Spain. We must then acknowledge our debt to the *conquistadores* whose subjugation of so large a part of America to Spain led to the development of the rich and fascinating art of the last four centuries in those lands, an art whose wealth and suggestiveness we are tardily learning to appreciate and to profit by.

But this art is so largely an art of religion that we are constrained to acknowledge an even greater debt to the Church of Spain; to her missionaries and priests, to their zeal and energy, to the self-sacrifice and devotion with which many of them gave their lives to labors among the Indians of Mexico and our southwest, in regions where there was no precedent civilization and art like that of the Incas, the Mayas and Aztecs. We owe a debt finally to all those Hispanic-American peoples that have in the centuries since the conquests carried on the arts taught them by the conquerors. And all these debts will increase in amount and value as we appropriate more and more of the suggestions offered us by these arts and incorporate them into the fabric of our own arts. This appropriation and incorporation has begun in Florida, in New Mexico and Arizona, and in California; and the results are so satisfactory, so admirably suited at least to their environment in those states, that we may expect to see them extended to other regions, with such adaptations and modifications as changed environments may require.

II

A history of Hispanic-American art, even in briefest outline, would take more time to recount than is allowed me tonight, and more time to prepare than I have been able to command. I can only cite a few facts as landmarks. The first Spanish city in America was Isabela in Hispaniola, founded in 1499, but early abandoned, and leaving only a few ruins today. When between 1521 and 1540 Pizarro in Peru and Cortez in Mexico reduced the Incas and Aztecs to slavery, Spain was building in Toledo and Granada, Seville and Salamanca, those palaces and churches whose rich and minute Renaissance decoration has received the name of Plateresco, the silversmith's style. The priests and missionaries who followed the *conquistadores* in America began at once, with the help of the skillful native

¹A paper prepared for and presented in special session Pan-American Art, Pan-American Union May 18, 1922, Thirteenth Annual Convention the American Federation of Arts

workman and the wealth derived from conquest, to erect churches and monasteries in the Spanish fashion. There is little left of those earliest works; it took time to convert the natives and to colonize enough Spaniards to permit of any great development of architecture in this period. The great era of church-building began in the seventeenth century, when Spain was creating a new Baroque style of her own, which soon merged with the fantastic Churrigueresque; and this mixed style, with all its wild extravagancies, interpreted and modified by the native Indian taste, characterizes the façades and altars of most of the largest and finest churches of South America, Mexico and our southwestern states. Vestiges of the classic tradition, however, survived even into the eighteenth century. The great cathedral of Mexico was begun in 1573, but it was almost wholly built between 1626 and 1656, and its ornate Sagrario, by the architect Rodriquez, was not begun until 1749 and finished in 1768. La Muced at Lima, the Sagrario at Mexico, the façade of the church of Chihuahua, the Mission of Xavier de Bac near Tucson, Ariz., and that of San Jose in Texas may be cited as varying examples of the American Churrigueresque, together with countless *retablos*, shrines and altars in these and other churches and missions. The first missionary to any United States territory was Marcos de Niza, who came to New Mexico in 1539. He was followed by other Franciscans, Dominicans and Jesuits. The first missions in New Mexico were, however, not built until 1630; those in Lower California in 1683; Arizona, 1690; California not until 1768.

III

What, now, do we owe to these Spanish-American works and their creators? What do they offer for our instruction and inspiration?

First of all, I think, an excellent example of adaptation to a special environment, as suggestive for the regions they occupied as the adaptation in the north, by the English colonists, of their English precedents to construction in wood. The Hispanic-Americans built of stone, ceguina, brick or adobe according to circumstances; carved the stone or molded the stucco; employed native artisan where they could; and thus produced

an architecture which, derived from Spain, was nevertheless thoroughly localized for the region in which it was created.

Secondly: *Examples of florid decoration skilfully applied*. Whatever one may think of the Churrigueresco as a style, one has to admit the cleverness, the ingenuity, the freedom, the decorative richness of its treatment, and, underlying all its lawlessness, a certain soundness of composition and distribution and a certain fitness of means to end and to environment. The Spaniards understood, both in Spain and in America, the value of contrast; the contrast of large, broad areas and masses of plain wall, with concentrated areas of rich ornament; and it is the restraint and simplicity of the first that give value to the second.

Thirdly: in the Missions of California, where the resources were small, they learned and have bequeathed to us the lesson of simplification. If Mexico and Texas exemplify the possibilities of concentrated extravagance, California offers the lesson of picturesque simplicity; and that is a lesson which Americans need, perhaps, even more than the other. Yet both are needed. We have thus from Spain suggestive examples both of how to use rich ornament wisely, and of how to do with little or no ornament. We may thank Spanish art for both suggestions.

IV

It is interesting to observe the way in which American architecture has made use of these suggestions. I believe the earliest example of direct inspiration from Spanish models is the group of buildings by Carrere and Hastings in St. Augustine—the Pónce de León and the Alcazar. These were built in Mexico City and the church at Chihuahua, while the dome of the San Diego building recalled the brilliant tiled dome of the shrine at Guadalupe. I find I have omitted the earliest of all our American derivations from Spain—the central tower of Trinity Church at Boston by Gambrell and Richardson, dating from 1876 and derived from the *cimborio* of the Old Cathedral at Salamanca. I should also have mentioned the Rice Institute in Texas by Cram and Goodhue, of the date of 1905.

In New Mexico we find another inspiration—that of the Pueblo-Spanish architecture, which is now receiving scientific and artistic

study, in which the late Mr. A. F. Baudelier was a pioneer, Mr. Lummis a devoted pursuant, and Mr. Hewett still an enthusiastic advocate and guardian. The museum at Santa Fe and a number of houses in the adobe style testify to the possibilities of its adaptation to modern uses in that environment.

V

I have devoted myself chiefly to architecture as the most important field of Spanish art influence among us. But I am of course not ignorant of the debt which American art, in common with that of other nations, owes to the great Spanish Schools of Painting of the sixteenth to the eighteenth centuries. The names and works of El Greco, the immortal Velasquez, Zurbaran and Goya, are familiar to every American painter and student, while in our own day Sorolla and Zuloaga have enriched our galleries and opened our eyes to uses of color, expressions of light and atmosphere, and vigorous delineations, peculiar perhaps to the Spanish temperament, but suggestive to any painter whose mind and eyes are wide open to learn from others.

There is also the whole field of applied and industrial art in furniture, metalwork and

textiles, in which the Spanish exuberance and love of ornament have supplied manifold products of great artistic interest. Little by little we are coming to appreciate the Spanish resources in these fields; the *rejas* in the churches, the richly carved furniture, the splendid velvets enriched with applique-work and embroideries in gold and silver thread, the laces and the tiles of Spain. The Hispanic Museum in New York, the books of Prentice and Byne and Stapley, of Marrion Wilcox and others; the Spanish books now being multiplied in our public and private libraries; the Moorish objects, the tiles and textiles, the fragments of altars, shrines and *sillerias* in our museums; the increasing tides of travel and commerce between our country and the Spanish world on both sides of the ocean—all these are contributing to the gratifying increase of our artistic debt to Spain and to an appreciation of that debt. Last of all these agencies, not because least but because nearest to us, I name the Pan-American Union and the beautiful building in which it is housed, in which Professor Cret and his able partner, Albert Kelsey, have so fully recognized and so delightfully and worthily expressed the debt of American art to the art of Spain.

"AMICITIA" BY CHARLES KECK

The monument by Charles Keck reproduced on the following page is the gift of the American people to the people of Brazil on the occasion of the first centennial of Brazil's independence, which occurs this year. The colossal figure in bronze, "Amicitia," is symbolic of friendship and holds in her right hand a spray of laurel, while supporting with her left hand the flags of Brazil and the United States of America intertwined with laurel and palm, indicative of prosperity and peace. This figure is set on a lofty and imposing pedestal of stone embellished with bas-reliefs, at the foot of which are four standing figures.—George Washington and Abraham Lincoln representing the United States of America and Jose Bonifacio and Rio Branco representing Brazil. On the lower portion of the pedestal are three bas-reliefs depicting the Signing of the American Declaration of Independ-

ence, Dom Pedro I, declaring Brazil's independence of Portugal at the Ypiranga River, and a scene allegorical of the lasting friendship of the two countries. The monument is approximately 60 feet in height. A site on the Avenida Presidente Wilson near the beautiful harbor of Rio de Janeiro has been set aside for it by the Brazilian Government.

The sculptor, Charles Keck, was for a time the assistant of Augustus Saint-Gaudens. In 1900 he won a fellowship in the American Academy at Rome. Returning to this country in 1905 he opened a studio in New York, wherein he has executed many important commissions, among which may be mentioned the George Washington in Buenos Aires, the Lewis and Clark group and the equestrian figure of Stonewall Jackson at Charlottesville, Va., and a monument to Booker T. Washington at Tuskegee, Ala.



"AMICITIA"

BY

CHARLES KECK

GIFT FROM THE AMERICAN PEOPLE TO THE PEOPLE OF BRAZIL ON THE OCCASION
OF THE FIRST CENTENNIAL OF BRAZIL'S INDEPENDENCE



HALLWAY OPENING INTO PATIO, PAN AMERICAN UNION BUILDING, WASHINGTON, D. C.

KELSEY AND CRET, ARCHITECTS

A BEAUTIFUL EXAMPLE OF SPANISH-AMERICAN ARCHITECTURE

THE ART OF THE EARLIEST AMERICANS

BY EDGAR L. HEWETT

Director, American School of Research, Santa Fe, and Museums of Art, Santa Fe, New Mexico, and San Diego, California

THE SUBJECT of this meeting of the American Federation of Arts has been "Art as a National Asset." The purpose of this paper is to evaluate the art of the earliest Americans in the inventory.

Sounding the remote sources from which flow the cultural activities of peoples, one finds in ancient America conditions that invite the reflection of scientist and artist and philosopher alike. These conditions we should have clearly in mind in considering the subject of this paper, for they are the agencies that fashioned the native American race, gave it its distinguished physical character, built its distinctive racial mind, drew from out the racial soul those peculiar spiritual characteristics which found ex-

pression in its arts and prepared its tragic destiny.

America was a continent of perfect isolation, of vast solitudes, of limitless spaces, of certain well-defined physical areas, such as the great western plains, the southwestern desert, the Mexican tableland, Central America and the high plateau of Peru and Bolivia. It invited an expansive culture. There was nowhere any problem of overpopulation. There was little excuse for conflict between tribes. There was room for all. Natural resources provided what man needed without intensive effort. There were everywhere conditions of nature which stimulate the imagination, induce reverent contemplation, bind man to his soil. There

conditions were favorable to the development of religion, of esthetic life, of social structure. There was not the intensive struggle, the conflict of interests which focus the thought of people upon material things and intensify the practical activities. Moreover, the race was of a single origin, essentially oriental in its psychology, which was fairly well established as to its type before reaching America.

This was the antithesis of Europe, where for millenniums our forebears, ethnic breeds of little degree of likemindedness, have fought for the frontiers which they deemed essential to existence. There has been incessant conflict of interest; there the struggle for subsistence, for control of the routes of trade, for access to the open seas, and for the freedom thereof, for economic advantages of every sort, for a place in the sun, for strategic positions of defense, that have, altogether, produced the seething caldron of warring nations that is Europe today—the Europe of ancient hatreds that have grown and intensified through the ages. While we dare to hope that Europe may be composed into peace in our time, we do not overlook the plain truth that the conditions above described have for many centuries impelled the European peoples to fight for every possible physical advantage. This swift advance in material civilization is the result of their early discovery and utilization of metals, mastery of forces, constructive and destructive, which have brought us to the pinnacle of material supremacy which we enjoy or, at any rate, spend our lives in maintaining.

During the same centuries, much of the orient and all of America kept the more tranquil ways of the Stone Age. Racial mind was in the making just the same. The activities of these races, whatever they were, produced a brain development equal to any in the world and mental power unrivaled in certain ways. But these ways were spiritual rather than material. If we could represent with a series of curves the progress of the various types of culture in the races we are discussing, it would be seen that with the Europeans the curve of material culture mounts to great heights, while with the orientals and the native American race it remains at a very low level. But when we consider the development of spiritual cul-

ture, the situation is nearly reversed. The European remains low and the other mounts. Europeans are the people of vast material achievements. Theirs are the great mechanical inventions. Orientals, and the Indian race, gave the world great religious conceptions and high esthetic values.

Mind is made by its experiences, and experiences are partly matters of choice. It would seem that the more spiritual pursuits, such as art and religion, of those whom we call inferior races have been quite as potent in developing brain as have our material activities. We lump these races together as heathen, displace their culture with ours, which may be good for us but deadly for them. We give them a religion which is not ours to begin with, and demonstrations of efficiency which they rarely envy, while they calmly wonder why these violent people of the west never stop for the real solid enjoyment of sitting in silent meditation upon the graves of their ancestors.

The immediate result when two civilizations that rest on such radically different foundations come in conflict can never be in doubt. But the question of ultimate stability may remain open. We perhaps have not made ourselves entirely secure in our greatness; our faith in ourselves has been somewhat shaken recently. But we have wrought tragic results to the peoples whose culture rested on foundations unlike ours. Of these the best example is the American Indian race.

The art of the earliest Americans could not well be considered without the foregoing discussion of fundamental conditions of culture. The race was essentially esthetic. It developed no machinery and no literature, but out of its rich experience grew profound views of nature and of man's relationship to all created things. Art in its various forms afforded the Indian his means of expressing what he thought. One is amazed in checking up the attainments of the Indians in comparison with those of other races, at the scope, the purity, the integrity, and the universality of their arts. They may best be considered in broad culture areas.

The great western plains were peopled by tribes of fine physical and mental development which was the result of their age-long experience. The drama was the foundation art of the Indians. It was the least material of all arts. With music, from which it was

inseparable, it afforded a channel of expression sufficient in itself to the needs of the people where conditions were not favorable to the arts that required material accessories. The great plains did not invite permanent construction, but out of that spacious environment came an immaterial culture, a purely spiritual structure that is almost beyond compare. Rich in imagery, in poetry, in symbolism, in religious fervor, in every emotional quality, it has all the elements of great art, even to the details of dramatic form. For this phase of the art of the earliest Americans there is an invaluable source, in the works of Alice Fletcher, and her collaborator, Francis la Flesche. In the very nature of this art it cannot long survive the tribal organization. They have rescued it in both form and spirit. Of plastic art, the plains Indians had little. In painting and building their achievements were rudimentary.

The American southwest, region of unalterable deserts, exercised the same stimulating influence upon the human mind as did the great plains. Out of the vast spaces came the same profound reflections upon nature and man's life. It opened primarily the same major channels of expression, induced the same art forms. Drama with song is still the basic art. As the conditions there invited fixed abode, building became an important occupation, mounting to the level of a fine art in a few localities as you will admit who recall our illustrations of the architecture of Chaco Canyon, New Mexico, in *Art and Archaeology*. But cliff-dwelling and pueblo architecture was for the most part not eminent in esthetic character. There came, however, a vast development in ceramic art. Like the drama, it was universal in the region. In both, the entire people participated. It is clearly related to the ceremonial life, for its decorative motives are almost fully made known when we understand the religious ceremonies. Their search in nature for beautiful colors, their discoveries among minerals and plants of the elements with which to produce paints for their potteries and dyes for their fabrics, resembled the intensity with which the Europeans investigated metals and discovered and made available hidden forces of nature. They studied fibers, barks and grasses and attained high skill in weaving

textiles and baskets. Their preeminence was in decorative art, beginning with the ceremonial painting of the body, the extension of the same decorative symbolism to the costumes of the dance and the embellishment of practically all articles of use, most notably pottery. Here they rose to the levels of the great esthetic peoples of the old world. The pottery of the ancient tribes of Chihuahua, who were of the arid southwest, challenges comparison in color, form and mastery of line with that of the Greeks and Orientals.

It is in the southwest that we first notice that most striking thing in native American culture, the integration of utility and beauty and religious thought. The article of everyday use was invariably beautified and almost always some phase of religion furnished the motive. Utility and beauty, as well as art and religion, were inseparable. In utilizing life forms in decorative patterns, in play of fancy with primary motives, in poetic, symbolic expression of what life and nature meant, the ancients of the southwest rose to sublime heights. Their sculpture remained rudimentary.

In middle America three major culture centers developed in ancient times. These were the Mexican tableland, Central America, and the plateau of Peru and Bolivia. In their civilization they were sufficiently alike to permit of one characterization. There is every reason to believe that, as with the northern Americans, the dramatic ceremonial dance was the basic art. As in the southwest, decorative art in ceramics and preeminently the weaving of fabrics flowed in a natural evolutionary course. The ancient Peruvians made textiles that are furnishing patterns for the most discriminating manufacturers of America. The plumage of tropical birds afforded material for gorgeous robes and, among the Aztecs and related tribes, was one of their most conspicuous arts.

So far the arts of middle America paralleled those of the southwest, but now they add two major fine arts, architecture and sculpture. The former follows the evolutionary course of which we find the rudiments in the north. It was a product of the religious life, integrated with the social structure. While fine temple architecture was far advanced in all three of the middle



PATIO, PAN AMERICAN UNION BUILDING, WASHINGTON, D. C.

KELSEY AND CRET, ARCHITECTS

AZTEC FOUNTAIN IN CENTER BY MRS. HARRY PAYNE WHITNEY

IN THIS BUILDING THE GREAT CONFERENCE ON THE LIMITATION OF ARMAMENT WAS HELD, AND HERE ALSO, ON THE EVENING OF MAY 13, A SPECIAL SESSION ON PAN AMERICAN ART, THIRTEENTH ANNUAL CONVENTION OF THE AMERICAN FEDERATION OF ARTS, TOOK PLACE

American centers, it reached its supremacy in Guatemala and Yucatan, the land of the Maya. The temple cities of this region rival in beauty those of any part of the ancient world, and they have endured with the most enduring.

Along with his other accomplishments, the Indian of middle America developed sculpture, and so generally was this art practiced that from Aztec Mexico to Peru few miles are traversed without seeing the works of the ancient sculptors. It ranges from the exquisite little carvings in jade and serpentine and molded ornaments of gold up to the enormous sandstone monuments of Quirigua; while the temples at Palenque, embellished in stucco and low-relief, and entire cities, such as Chichen Itza and Uxmal, are as much achievements in sculpture as in architecture. Hardly anywhere else in the world was there such a general application of sculpture to architecture as in Central America. So consistently is the cultural order held throughout Central America that where a written language has come into existence, as with the Maya, the inscriptions constitute an essential part of the decorative system.

When we consider that these monuments of architecture and sculpture were executed without machinery other than the most elementary, without metal tools, with only the mechanical equipment of the Stone Age, it starts new questionings as to what civilization really is. The arts of all the earliest Americans were products of a Stone Age, yet we would require all the facilities of our advanced civilization to physically imitate their works, and the spirit of their art we could never reproduce. Viewed from the standpoint of achievements other than material, America was a continent of distinguished culture while Europe was barbarian.

We are now prepared to definitely extend the hope that the art of the earliest Americans is not simply a glory of past ages but a living asset of today. We have demonstrated in the southwest that the esthetic spirit of the people lives and responds to friendly encouragement. In pueblo villages about Santa Fe potters are rivaling, even excelling, the finest works of the ancients. If we give them only the same encouragement that we offer to art in general, we see astonishing results. The paintings of our

young Indian artists in water color is meeting with deserved approval. Their works are in demand for exhibition from San Diego to New York. Starting with a few individuals we are now inviting similar efforts all the way from New Mexico to Guatemala, and the results leave upon our minds the decided impression that the destruction of original American culture, commenced four centuries ago, has not been as thorough as we supposed, that the soul of a great people has survived the shock of subjugation, and that with the enlightened encouragement of a people that is being in some degree emancipated from its own conceits, the American Indian can come back.

One is tempted to consider to what extent these natural conditions of America, these subtle forces of the western world, which operated in the past to produce so definite a cultural type, may still be potent to influence the new race that has invaded its ancient solitude and rudely interrupted the cultural evolution of its first human population.

The secondary conditions are vastly different. The human animal on which these forces have to react has nothing of the homogeneity of the first American stock, but is of diversified breed. It is for the most part European in origin, therefore of a type whose aspiration has long been to subdue and transform nature rather than to yield to its benign influence and be absorbed therein. The European seeks in nature every force that can be conscripted to serve a civilization founded on force, dedicated to supremacy of force, destined to stand or fall as the ideal of force prevails or declines in human affairs. The native American, like the Oriental, viewed nature as the great source of all existences, found in contemplating its orderly processes the principle for the ordering of his own life, sought not in its mysterious forces something to be captured and made to serve him, but harmonies that he might share to the profound satisfaction of his soul. His was a life of the spirit; existence in a world of unreality, of mysticism, of naïve, spiritual experience. Such a mind is the product of vast spaces and solitudes, the play of thought induced by deserts, prairies, mountains, forests, skies, and elemental forces not yet analyzed, classified, controlled, and reduced to the commonplace.

No doubt isolation has been as potent in producing cultural types as in conditioning the biological variations that lead to new species. Life forms and cultural forms exhibit striking parallels in their evolution. Isolation no longer exists in America in sufficient measure to induce strong, new cultural variations such as took place with the first white settlers. We have in our generation witnessed the disappearance of those early types. Yankees, southerners, westerners are no longer distinguishable. They were products of colonial isolation which is no longer possible. With the floods of foreign immigration of recent decades they are swept into the stream of mongrelized population and will exist in the future only in our national traditions.

Nevertheless, the deeper influences of climate and soil that produced the aboriginal Americans and endowed them with a racial culture as definite as the color of the skin

must still exist and, to some degree, retain their potency over the minds of men. They are profoundly felt in the elemental conditions of the American southwest, a region that man finds it difficult to possess and modify but, on the contrary, finds himself possessed by and absorbed in. The noted development of art in the southwest in recent years may be a happy portent of something of which those who are participating can hardly be aware; a movement that is obeying the influences that formed the mind of the earliest Americans and which, if followed in the spirit of reverence in which art has been wont to yield itself to the deep impulses of life, may teach us the lesson of the ages—that a people to be great in culture must feel to the depths of its soul the beauty and the sublimity of the forces that make it a nation and urge it to reflect in some or all of the manifold forms of art the nobility of life that is kindled by a noble environment.



BROOK IN JUNE

A PAINTING BY

HARRY L. HOFFMAN



EXTERIOR OF SCHOOL OF FINE ARTS, SANTIAGO DE CHILE

ART IN CHILI AND URUGUAY

From a Tourist's Notebook

BY CORNELIA BRACKENRIDGE TALBOT

THE National Gallery of Santiago is interesting for its native sculpture and for the way in which that sculpture is exhibited.

That portion of the building devoted to statuary is a long oval with a gallery half way between the base of the vaulted roof of glass and the floor of earth, upon which groups of statuary are irregularly set about.

The native sculpture occupies the center of the hall. Graceful bamboo plants form a background for some of the marbles or enhance their charm with shadows. The base of other pieces is covered and softened by a growth of vivid green moss. The whole is animated by a glowing light from above to a joyous intriguing study, quite unlike the austere "Hall of Statuary" of the North American galleries.

"La Guimera" is a fascinating figure in marble by Nicanor Plaza, who was the first Chilean sculptor and who died two years ago. His fine figure of a Capolican (Indian) chief surmounts a natural rock in the beauti-

ful Santa Lucia park, which is the hub of Santiago.

His pupil, Virginio Aria, has in this gallery a small bronze figure of a Capolican (Indian) woman carrying water in a native jar. Her babe is strapped to a board, suspended from its mother's head by a metal band, a custom which accounts for the splendid carriage of the women. I should love to paint views from different angles of this charming figure.

P. Nicollo's "Player of Chuecha," a bronze boy playing Chilean polo, is distinctly well balanced and very spirited.

A Chilean sculptress, Reyecca Matte, has several large things, a lovely "Banista" (Bather) and "Millesia," anguished figure of a woman trying to enter the crypt of her lover, "Horatio," and "Descent from the Cross."

A wonderful marble by Ernesto Concha is called "Misere" (Suffering.) The torture from the cold wind and hunger is expressed by the drapery as well as the emaciated figures of a woman and child.



VIEWS OF THE INTERIOR, PALACE OF FINE ARTS, SANTIAGO DE CHILE



THE BATHER

REYECCA MATTE

"El Mendego" (the Beggar), a pleading old man of bronze, whose withered face and scrawny hand beg for sympathy as you pass, is only one example of the artist, S. Gonzales. He has also a distinctive little bronze figure of his teacher, Descas.

Jose Migual Blanco's martial figure of "El Tambor en Descanso" (The Drummer at Rest), Carlos Lavavigue's fine figure of "Giotto," and Aliro Pereira's work should all be here reproduced to show the tremendous value to the world of Chilean sculpture.

The paintings are hung in rooms which open upon the gallery. There are three rooms of works of native painters and several

rooms of foreign pictures including paintings by several North American artists.

In the same building and connected with the gallery is a splendid School of Fine Arts, at present under the direction of Senor Pedro Subracasaux, a noted painter of Chile.

The galleries are accessible to the pupils and encouragement is assured. At present there is a huge project on exhibition at one end of the building. A marvelous group of twelve life-size figures in marble is complete, and a possible setting is being tested in framework and cheesecloth—a most interesting experiment. The group is called "At the Tomb."

Art has been developed in the world primarily to add joy to life, yet few galleries exhibit pictures or sculpture in a manner other than awe inspiring. The average gallery has four walls of neutral tint and relies on the color of the canvases or sculpture therein exhibited to give life to the surroundings.

Not so in the South American galleries. "The Gloom of the Museum," to quote from Mr. John Cotton Dana's book, "The Changing Museum Idea," is dispelled from several galleries in South America by delightful means.

In the Argentine, Native Painting has

rooms, to entirely enclose that particular section, the seats in each gallery are placed comfortably, invitingly, and finished in the same color as the curtains.

Our stay in Uruguay was all too short. It is a fascinating country. The two visits to the Museo Nacional de Bellas Artes at Montevideo afforded us great pleasure and the beginning of what continues to be a delightful correspondence with the eminent Uruguayan artist, Senor Ernesto Laroche.

The paintings of Uruguayan artists are virile, scintillant, typical of the country that produces them. The quality of work done by the fifty or more native painters and



PALACE OF FINE ARTS, SANTIAGO DE CHILE

developed several distinct styles, and in the National Museum at Buenos Aires one long gallery is divided into small three-sided sections, making possible intimate association with each different type.

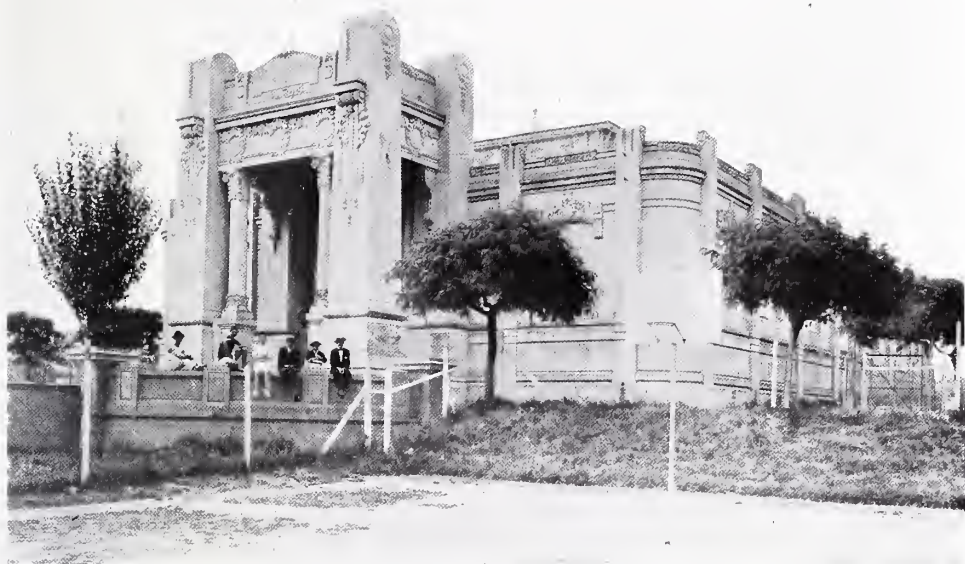
The works of European artists and those from the United States are hung in one huge gallery, but the formality is there relieved by occasionally supporting a masterpiece on an easel and near it placing a vase or bit of drapery as a note of vivid contrast.

The Museo Nacional of Uruguay at Montevideo uses the soft-toned curtains with valence at the small entrances between

sixteen sculptors of which the country boasts cannot be fairly judged by the limited reproductions accompanying these notes.

Tracing the artistic development of certain Uruguayan families, we find that Juan M. Blanes and his two sons (Juan F. and Nicanor Blanes) have recorded Uruguay's history in spirited canvases; the two sons have immortalized in sculpture Indians of that land. They are of the Uruguayan Aboriginal tribe of Indians, the Charruas. The two figures shown here guard the entrance to the National Museum.

Blanes Viale paints the more typical parts



NATIONAL MUSEUM OF FINE ARTS, MONTEVIDEO, URUGUAY

of that vivid country with a glowing palette. A little picture with palms in the foreground hangs in the upper corner of the gallery, here reproduced.

Of the three Piugs, Domingo, Salvador, Vicente, two are brothers, and all are portrait painters.

There are three Castellanos, two of whom, Alberto and Roberto, paint marines; Carlos A. Castellanos does interesting decorative compositions. He is represented in the National Gallery.

Senor Laporte, director of the gallery, a versatile artist, is known equally for his portraits, compositions and watercolors.

Senor Laroche, associate director, a talented gentleman of Spanish and French descent and Uruguayan birth, is renowned throughout South America alike for his murals and his single canvases, which depict agricultural Uruguay and the windmills.

When to a mere transient is evidenced on

every hand the Uruguayan's application of art to his daily life, one is not surprised at the high standard attained nor the prevalence of Uruguayan themes in native paintings and sculpture.

Their houses are charming, their parks are beautiful. Symphony orchestra concerts are held in one park on a huge lawn, shaded with eucalyptus trees and surrounded by huge bushes of rosy oleanders. Each park has its playground, shaded and beautified; each city has its beach or beaches, and well deserved is the reputation of Montevideo for having the most beautiful children in the world.

Lovely bits of statuary are placed in appropriate spots. Note the graceful setting for the fountain pictured here, and the charming figure of the bather who is about to slip into the sea that rolls to the very edge of the beach drive before this magnificent hotel.

In Uruguay, beauty abounds.



"ABAYUBA"



"ZAPICAN"

TWO CHIEFS OF THE ABORIGINAL TRIBE CALLED THE CHARRUAS.
BY THE BROTHERS, JUAN F. AND NICANOR BLANES.

NATIONAL MUSEUM OF ART, MONTEVIDEO, URUGUAY.

TENDENCIES OF MODERN ART IN MEXICO¹

BY GUILLERMO SHERWELL

Inter-American High Commission

THERE is really no Mexican school of painting, sculpture or architecture. The application of some Aztec, or rather Nahoatl, motifs in some of its monuments, like the beautiful pedestal of the statue of Cuauhtémoc in the Pasco de la Reforma, does not justify the affirmation that there is a Mexican school of architecture. The best architectural works in Mexico are Spanish. Mexican art, when not an inheritance of the colonial time, follows the styles now prevailing in the largest centers of population. From buildings so characteristically colonial as the great cathedrals of Mexico City, Puebla, Morelia and other cities; the Old Inquisition, now School of Medicine; the College of San Ildefonso; and the School of Mines, which perpetuates the memory of Tolsa as the name of Tres Guerras lives in other marvelous monuments, we must pass to modern buildings which either are inspired by Spanish styles, like the post office building, or are as beautiful or imposing as they are lacking in originality, such as the National Theatre of Mexico City not yet finished, where the best architectural and sculptural talent have concurred, and the project of the Legislative Palace, never fully carried out.

Mexican architecture worth mentioning is either the colonial or the modern building, just as it is found in Paris, in Washington and in Buenos Aires. Nevertheless, a considerable effort is being made to form with the colonial elements a real national architecture. Leaders of this movement are Federico Mariscal, the author of a book entitled "*La Patria y la Arquitectura Nacional*," Ribas Mercado, Roberto Alvare Espinosa and others.

Mexican sculpture can offer to the world the names of artists like Jesús Contreras, Arnulfo Domínguez, Fidencio Nava, José Tovar, who delights in putting Mexican life in marble and clay, and others who have won distinction abroad. Still, modern Mexican sculpture has no salient individuality. Al-

though it must be recognized that the statue of Cuauhtémoc, work of the sculptors Miguel Noreña and Gabriel Guerra and of the architect Ramón Ajea, is among the most striking statues that can be found on this continent, and that the statue of Charles IV has taken its place among the classics of statuary, these triumphs belong to the past. More recently there was an essay to perpetuate the Indian type in two statues placed at the entrance of the Paseo de la Reforma. They were so poorly done that later they were taken from there and placed in an out-of-the-way suburb of the city, where they are still derisively called "The Green Indians."

That there are elements which could be well used for the development of these two arts, no one can doubt. The native Indians make clay works which at times reach some degree of perfection. Most tourists who have been in the beautiful town of Guadalajara remember the name of Panurgo, an old Indian who possessed exceptional ability to fashion with clay small busts of notabilities. Some ingenuity is evidenced in the Indian pottery. Undoubtedly, some time, from all those vague and imprecise tendencies, something will result which might be called typically Mexican and at the same time truly artistic.

The pictorial art has been cultivated in Mexico with greater success than have sculpture and architecture. Mexico has a tradition of great painters, from Rodrigo de Cifuentes, whose existence is not well proved and who is supposed to have come to Mexico ten years after the Aztec Empire had fallen into the hands of the Spaniards; Alonso Vázquez, who came to New Spain in the sixteenth century; the great Baltasar de Echave, also Spanish, who early in the seventeenth century was considered unrivaled in his art and whose works may be compared with those of Velázquez and Murillo, who were not yet known, together with his wife and children who also painted;

¹ An address made at a Special Session on Pan American Art, Pan American Union, Washington, D. C., May 18, 1922, at the Thirteenth Annual Convention of the American Federation of Arts.

and the four Mexican painters by the name of Juárez, of whom the greatest was Luis, down to Sebastián de Arteaga; Juan de Herrera, called by his contemporaries "The Divine"; the Franciscan Diego Becerra; and Juan Rodríguez Juárez, who obtained wide reputation in the colony, and who painted the celebrated Saint Gertrude now in the church of Saint Augustine in Mexico City.

It is believed that some paintings of Murillo arrived in the seventeenth century and exercised a considerable influence on Mexican painting. It is also believed that one of Murillo's sons, also a very clever painter, came to Mexico, and some even hold the opinion that some Murillo paintings existing in Mexico are the works of the son and not of the great Bartolomé Esteban. Other painters flourished subsequent to these, the most notable among them being don José Ibarra, some of whose works are at present in the College of San Ildefonso, and his friend, a priest, Cayetano Cabrera, who in all respects surpasses all the painters Mexico has ever produced. He was industrious to the extent of having painted the life of Saint Ignatius in thirty-two oil paintings, all of marked excellency, in fourteen months, from June 7, 1756, to July 27, 1757. In the year of 1756 he also painted the life of Saint Dominic, which exists in the monastery of that Order. His fecundity did not impair the beauty of his work, and he alone would be sufficient subject for a book on Mexican painting. Cabrera was one of the founders of the Mexican Academy of Painting.

The nineteenth century gave to the history of Mexican painting the names of Cordero, Pina, Rebull, Flores and others, now all dead, and at the end of that century and at the beginning of the twentieth century there flourished other artists still living and still producing. Special mention should be made, among the dead, of Saturnino Herrán, whose drawings and paintings were inspired by the national life and traditions.

The modern Mexican painter, as a rule, after some preparation in Mexico, goes to Europe, either France or Italy, for study. He returns to Mexico a master of technique, in some cases spoiled by the work of copying the old masters and in some cases in possession of a vigorous individuality, rebellious to the process of submitting to that relative amount of standardization and uniformity

which are necessary to constitute a real artistic school. The school might not exist but art itself is not the loser for it.

The Academy of Painting organizes exhibitions where the Mexican element can be found in the representation of Mexican types and Mexican scenes—Indians dressed in cotton, street peddlers, scenes in the bull ring, or in the floating gardens of Xochimilco, and the ever-present volcanoes. They may be well painted, but often might be painted as well by a Frenchman or an Italian.

Some modern Mexican artists have won a world-wide reputation, as Gerardo Murillo (*Doctor Atl*), perhaps the most nationalist of Mexican painters; Juan Téllez; Alberto Fuster, who a few months ago gave an exhibition of his pictures in this city before tragically ending his life; Alfredo Ramos Martínez, whose crayon work has given him a distinguished position in the world of art, and who now leads the young artists as Director of the National Academy of Fine Arts, a full-fledged lover of art for art's sake; Roberto Montenegro, whose drawings, combining color and fantasy, are highly quoted in European markets; Diego Ribera, who has made for himself a good reputation among the cubists; and the great Julio Ruelas, who may be considered a member of the illustrious artistic family of Albrecht Durer and Gustav Doré.

Ruelas died young, and he died in Paris, that beautiful mistress whose kiss carries with itself inspiration and death. His art was an art of death. His drawings are the product of a tortured mind, of a sick mind, but of a mind which never missed the true sense of proportion and had at its command the most perfect drawing technique. He made drawings for the *Revista Moderna* of Mexico City, a magazine which at the time of Mexican splendor was a mansion of art in which there met poets of the pen, pencil and brush, and which left for the future ages treasures of inestimable value.

Perhaps his art is not justly appreciated now, but after the lapse of generations the artistic personality of Julio Ruelas will be placed among the greatest in the world and may even be considered as the greatest or, at least, the most original of those of the American continent. His portraits, made either with pen or pencil, of the Mexican poets Salvador Díaz Mirón, Jesús E. Valen-

zuela and Don Francisco de Alba, as well as the face-mask of himself and the wonderful etching called "*La Crítica*," in which appears his own face with a monster perforating his forehead, are evidences of his mastery of the technique of his art. The same mastery, added to a touch of mysticism and sinful inclination in contrast, is shown in his etchings entitled "*En la Noche*," representing a man of the world at the edge of an abyss with his face turned towards the sweet figure of Christ pointing in the opposite direction; "*Meduse*," a hand covered with an iron gauntlet seizing the serpents crowning a head the face of which wears a gripping expression of despair; a most beautiful etching of an emaciated woman half-naked, with a child on her lap and a dog at her side, and an old man giving her a purse; a fantastic composition representing a woman in front of the Crucifix putting a serpent on her bosom while death approaches; a picture of Hope, not as conventionally described but as it might appear to a man who was facing death and who was consuming his soul in the fire of his own inspiration; a woman lying at the bottom of the sea with her body pierced with one of the points of an anchor and held fast by seaweeds; and in scores and scores of other works of various kinds, all of them possessing a tragic touch, invariably with the presence of death. A satyr kissing a nymph; the beautiful dancer Otero dancing among skulls; a pensive head and a body ending in roots like serpents and whose flesh is torn by thorns; charity represented in the figure of an old man under the wings of an angel, giving a coin to a woman with a child leaning against a dog—the child perhaps is dead and charity has come too late; a young man and a young woman reclining under a tree in a perfect ecstasy were it not for the mocking face of a nearby satyr gazing at them with slanting eyes; fantastic castles and centaurs; Judith carrying Holofernes' head, but Judith as a modern woman with silk stockings and uncovered breast, and Holofernes dressed like a bourgeois, although in his eyes there is a light—curse or blessing; a pilgrim turning his eyes to Heaven, gazing at a woman who gives him strength to go on or perhaps is the memory of a sin which urges him to go back; a pilgrim poet lying by the roadside, covered in his sleep by two black wings

of a monster ready to devour him; a man on his back attacked by dogs; another dragged, tied to the tails of a horse; another running away from a monster with a scorpion's body and a woman's face; satyrs riding on unicorns; skeletons of men riding on skeletons of horses; poets reading verses around a table while a monstrous face with eyes like those of a toad envelops them in creeping vines; a dog, or a wolf, or a hycna, eating a corpse close to a man, father or sweetheart, who cannot rescue it, for he is tied with iron chains; horses running in clouds; big vultures with human skulls for heads—all with perfection of technique, the expression of a profound grief or of incompleteness of realization, of an aspiration that can never be fulfilled, of happiness that is always marred by some bad influence, and of death over everything, lurking everywhere ready to blight whatever is beautiful and light in life.

The body of Julio Ruelas lies in Paris. His drawings are waiting to be collected by a pious hand, who will give Ruelas' name to the world to be treasured. Very few have produced in the hearts of men as deep impressions as his drawings make.

For those who do not believe in artistic propaganda or standardization of art, except as presented to the masses for educational purposes, but who believe that art is something essentially individual, and that artists are not supposed to interpret conventionalisms but to express originally and untrammelled what they really feel in the way they feel it and conceive it—and I am most emphatically of that number—the glorification of the personal artist and the encouragement of personal individuality are more important than the establishment of artistic communities with their irresistible tendency to make everything level and standard, work, life, and inspiration. This solidarity may help to sell pictures, but most artists live by themselves, have a leaning towards isolation, and only by concentrating their efforts in the untrammelled production of what lives in their hearts and their minds, as original creations or as interpretations, can they produce works with the imprint of eternity.

In modern times perhaps very few men have equaled and perhaps none has surpassed Julio Ruelas in this concentrated personal production.

LANDSCAPE—ITS USE AND ITS ABUSE¹

BY JAMES L. GREENLEAF

American Society of Landscape Architects: Member, Federal Commission of Fine Arts

LIKE many well-worn words, we find it not so easy to define. The more one thinks about it the less obvious it seems.

The essence of landscape is intangible. It is a sensation, not a thing. Like Boston, landscape may even be considered as a state of mind.

True, the problems in the use of landscape are thoroughly practical; they are of the earth, earthy. Yet, if one attempts to put in words a striking landscape, and does it vividly, the tendency is to slide into a poem, done perhaps in prose, but still, a poem. In fact, poetry is the natural medium, outside of painting, for conveying a vision of landscape to another mind.

By this medium the cords of sensation most readily vibrate which tune another spirit into harmony with your own. You together see the soul of a landscape as in no other way.

Witness in ancient Hebrew poetry the XXXII Psalm:

He maketh me to lie down in green pastures,
He leadeth me beside the still waters,
He restoreth my soul.

Do you think the Psalmist was singing that of sheep, a field and a water hole?

No; he creates within the hearer a sensation of lovely landscape, of quietude, of refreshment to the soul; one sees the flock, quietly confident in their shepherd, resting in perfect peace.

And in similar vein, listen to this:

Where the quiet colored end of evening
Smiles miles and miles
O'er the solitary pastures where
Our sheep, half asleep,
Tinkling homeward through the twilight
Stray or stop as they crop.

Browning, in that opening verse of "Love among the Ruins," has drawn a picture of the soul of landscape which seems immortal.

Or, in quite another key, read Henry Van

Dyke's description of the Grand Canyon of the Colorado.

And thus, with time and inclination, one may draw from the wells of literature countless illustrations that the true essence of a landscape, like the personality of a human being, exists within but spiritually apart from the physical shell that seems its being.

Landscape is essentially ethereal; like personality, it is of the spirit. But, like personality, it is made manifest to us through material sensations. Even as a striking personality impinges upon one's own through the medium of the senses, so a beautiful landscape causes its impression within us through the medium of material things seen by the eye.

Like all gifts of the soul derived through the medium of material things, landscape is very precious, but we, children that we are, do not half realize its value. The materials of its making lie so inexhaustible on every hand.

The sensation of landscape is produced by the blending and grouping of earth, air, water, vegetation and the works of man in infinite variety of combinations. So prodigal of these material gifts is Mother Earth that we come to feel that landscape is inexhaustible, we squander it much as we do petroleum, we recklessly destroy it as we do our forests.

Of the height of the Jewish nation we read, "Silver was nothing thought of in the days of Solomon."

When population thickens and crowds more on this old globe and peoples press for a place in the sun, will it be said, landscape was nothing thought of in the days of Mammon? Will they wonder at the crude vulgarity of a primitive age which violated landscape ruthlessly for the sake of gain?

Will they think their forebears strangely lacking in that penetrating insight, which sees "sermons in stones, tongues in the

¹ A paper read at the Thirteenth Annual Convention of the American Federation of Arts at Washington, D. C., May 19, 1922.

trees, books in the running brooks and good in everything”?

Do you know of a farmhouse upon a hillside with noble reaches of mountain range unfolding before it? The dire probability is that directly in front of the house stands the hay barn blotting out the view. The farmer's wife and daughters look, not down the valley, but into the cow-yard.

I have seen a farmer milking, with his back turned to one of those rarely glorious sunsets when the very portals of the Celestial City stand open before us.

True, there is a time for everything under the sun, and the place for milk is in the pail, not into the scenery. Yet why cannot the farmer be more one in spirit with the ancient Chinese sage who sang:

Among the giant cedars
I have my bamboo hut
Where the gates of heaven are open
And the gates of earth are shut.

Nature unrolls her picture
And pageant of earth and sky,
Mountain and mist and sunset
And moon and stars pass by.

There are visions that come, and voices
Within the bamboo hut,
Where the gates of heaven are open
And the gates of earth are shut.

Yes, verily, “silver was nothing thought of in the days of Solomon.” But think you that the farmer is a sinner above others? We are all regardless, more or less, and the greatest culprit of all is lax public opinion. How do we treat this inestimable gift of landscape, this food for the spirit conveyed to us through the medium of material things? You, gathered here in convention, think of your own city or village surroundings and answer that question each for yourself. Look back over the development of your own town. Except for sporadic and heroic efforts on the part of the elect, is not its history one of disregard for landscape?

When action is taken, is it not at first a sheer lift against the inertia of public opinion? In the bustle of living and tax paying the gentle voice of landscape is scarce heard. It calls but is rudely smothered. The scoffer jeers at that artist dreamer. Enterprize says: Do not bother us now, at a more convenient season we will hear you again of this matter.

On the slightest pretext, or with none at all, landscape in or about our growing towns is ruthlessly destroyed. River banks are made a desolation, railroads gashed across the slope, dreary suburbs grow haphazard, factories crowd, the air is polluted with wasteful smoke, the very face of nature is brutalized;—and this is what we call progress.

Do not misunderstand; the works of man are necessary, even beautiful in their way, but in planning them they should be—the time will come when they *will* be—harmonized with the finer sentiments which make living an affair of the soul. If not, we shall, because the divine fire was given us, live lower than the beasts that perish, and civilization will go down.

Civic bodies are beginning to realize this truth and are calling for reform. City plan commissions are arising, parks and parkways are considered, village improvement societies are looking beyond the “clean-up week” to more far reaching activities. All this is encouraging, but yet, public opinion is only feebly groping toward the goal. Eventually it will insist, as a matter of mental and spiritual well being, that scenic values shall be carefully fostered and developed.

We well remember when boards of health were barely tolerated in their efforts to improve our sanitation. It is by no means chimerical to look to the day when similar boards shall control the sounds and sights which poison our minds and dwarf our souls.

But the pity of it, the tragedy of it, that so much of beautiful civic possibility is being destroyed forever and, primarily, because those handling the development of towns are, in far too many instances, politicians, or office men with no imagination beyond their daily pressing routine, or real estate promoters whose only standard as they march is the dollar sign.

Town after town thus falls. It is so usual as to be expected that the most attractive scenic possibilities are done to death under the common places of trade. Too often, for example, like that saint of mediaeval times, the town as it grows is martyred upon a stupid rectangular gridiron of streets pushed out, regardless of topography, into a broken country of hill and dale.

I make bold to assert that this town where we are meeting, the City of Washington, the

city above all others which should cherish the finer things of civic life, the town that some say is to be "the most beautiful city in the world"—that this, the national capital, is a most egregious sinner.

Go to the northern sections and see what is happening there with alarming growth. Already connecting parkways once planned are now impossible; others of vital importance are in immediate peril. From week to week hills are being leveled and valleys filled; stately groves are falling and beauty spots are doomed. It is heart rending to those who see into the future.

Is the Washington of coming generations to be one of the beautiful, impressive cities of the world, with its far-flung lines of boulevard and parkway radiating to other centers? Or is it to be, in future centuries, a quaint, historic, little, old town hemmed in by drab, uninteresting suburbs and reached only through miles of devious and commonplace streets? There is the alternative confronting us.

Does it seem that this paper is a tale of woe? A jeremiad rather than an utterance of constructive thought? It is well sometimes to take occasion to consider our shortcomings. If we do, perhaps this idealistic but, for the time being, materialistic American people will develop more of artistry in our lives. So I offer no apology.

Furthermore, does it seem that we are straying from our topic, "Landscape," and instead treating of civic development? To those who think of landscape as scenes of nature only, of mountain and valley, of broad meadow or wild ravine, of gently winding river and arching foliage, this may be the case. But in the broader analysis landscape is not restricted to purely naturalistic scenes. To repeat the definition, landscape is the subjective sensation produced by the blending of material things—earth, air, water, vegetation, and the works of man. As these are capable of an infinite variety of combinations, so there is infinite variety in landscape. We more commonly think of it as varying between the extremes from dry desert exclusively to the marine view with a bit of coast to give it definition; from open, billowing prairie to primeval forest; from flat reaches like the lush green fields of Holland to scenes so perpendicular that, as the owner of the "Crows Nest" in the hill

country of India wrote, the only way to make use of one's real estate is to lean against it.

Let us, however, recognize that landscape rarely is without evidence of the hand of man. Some of our most cherished views are so moulded. The lovely country scenery of England is in this sense even artificial. As population grows in density landscape becomes less purely naturalistic; the more widely is the thought accepted that man's activity in the moulding of landscape is legitimate.

Following this line of thought, let us drop definitely the attitude of antagonism to every artificial work in landscape. Let us recognize their necessity and even their possibilities of beauty when guided and controlled. But let us control them, and let us be uncompromising to such as do only violence to our finer instincts and sensations. Encourage the use of landscape; combat its abuse.

Bill boards, for instance; throughout the land private property is used for thrusting obtrusive signs into sight. Go south of an evening on the street called Executive Avenue running between the Treasury Building and the White House and view down Pennsylvania Avenue the fine dome of the Capitol. Framed on either side by trees it stands superbly against the darkening sky, silently impressive, a symbol of our nation's noblest aspirations—at regular intervals a streak of electric lights stabs high into the scene, advertising "the seven little tailors," or what not. Good soap so precious and good taste so cheap!

Oh sacred rights of property, what crimes are committed in thy name! As though the public had no right to protection from vulgarity slammed against the choicest scenes of town and country!

Make the property owner realize that in such advertising he, as well as his property, is offensive—that in so doing he advertises himself a boor; then it will cease.

Do all you can by individual effort, but it is the emergence of public opinion from its crudities which must eventually suppress the sign and bill-board nuisance. In that day intrusions against the eye will no more be tolerated than offenses against sanitation. It took thirty years or more of persistent work to establish the power of boards of



THE OLD BRIDGE AT CHISWICK HOUSE

F. W. HAYES

AN ATTRACTIVE COMBINATION OF ARCHITECTURE WITH LANDSCAPE

health. Perhaps universal bill-board control will come more quickly.

Following again the channel of thought that the works of man are legitimate material in the building up of landscape along with the elements of nature, we find them not only existent but dominant where population is dense. In the combinations which produce the most beautiful scenic effects of town and city, all the elements of landscape have a part, but the artificial works of man control. This is a thought to give pause to those who say nothing can be so beautiful as nature. Bring a bit of it into every town. Give the people at least a vision from the country.

This worthy but restricted motive results in many wrongly conceived, so-called naturalistic small-town parks and village squares. We are not thinking of the larger parks where size and surroundings justify their reservation and treatment chiefly as works of nature. These remarks apply to the open places in town or village closely defined by streets and dominated by buildings. Good design requires that such be given the

so-called formal, in distinction from naturalistic treatment.

There is no virtue inherent in winding paths and roads, as such. Sometimes they even squirm offensively across the scene. There is no beauty in irregular, clumsy, often ratty clumps of shrubbery, forlorn piles of stone called rockeries, flower beds dropped like gigantic puddings in handy places on the lawn. All these things, and more, are done often in the mistaken desire to avoid formality, when, in fact, formality of design is the very thing needed.

We Americans seem, as a people, singularly lacking in feeling for design. Scale is an unknown term to most of us. In this respect Europe, and especially the French, are far in advance of America. Nearly every provincial town of France has its "Place" usually simple in the extreme and well ordered; its neatly clipped lines of trees in scale with space and buildings (they have no foolish idea across the water that it is sacrilege to clip a tree), gravel spaces and rows of seats under the shade, the *tapis vert*

leading to the Hotel de Ville; all in good scale and manifestly designed to fit the situation. Such place or plazas are good civic landscape design. American squares too often are not deserving to be called designs. They seem to have just happened.

Let us start for the third time with the thought that the works of man are legitimate in landscape and follow it into those treasures of Nature, our National Parks. There at least, among the great mountain ranges, the purely naturalistic landscape reigns supreme. The works of man can have no part in these superb mountain scenes. They would be an unpardonable intrusion, a flagrant abuse of landscape.

Such is the first impulse, but let us carry this point home; facilities whereby the multitude can feel the soul-lifting influence of the mountains are a use, not an abuse of landscape. Do not consider as intrusion reasonable means of access for the people into the heart of our mountain scenery. Mountain drives into the wild solitudes and even hotels, under strict control as to placing and management, are desirable. As the nation grows they become inevitable.

Let us welcome them for the good they do, not wage a mistaken and losing fight against them.

A study of the excellent system of post roads through the Swiss Alps convinces one both of their great benefit to thousands of tourists and of their slight detriment to the wildest scenery. There, so vast is the scale

of Nature's planning that the works of man sink unobtrusively into place.

Thus will it be with our own great national parks. In the years to come motor stages will carry tens of thousands where now only the hundreds see our magnificent scenery. There will always be the wild gorge and the great silent spaces for the robust mountaineer. Do not decree complete systems of well-built roads and trails whereby the public can see the mountains. They are bound to come. Do not offer futile obstruction. Welcome and guide the movement.

According to the science of yesterday, the vibrations of the ether are flashing everywhere, producing light and color but, in a subjective sense, light and color only exist as a reaction within the brain. Even so is it with landscape; in a subjective sense our wonderful landscapes do not exist except as people see them.

And thus we return to our definition, that landscape is a sensation produced through the medium of material things—of earth, air, water, vegetation and the works of man in all their delightful combinations.

As we gaze upon a beautiful scene, does not the best within us react in harmony with its spirit? Literature and painting testify that the gifted soul may even be carried from glory to glory, from height to height, until, like Moses, it stands upon the mountain top and a glimpse is granted into the Promised Land of primal and eternal beauty.

ETHEL L. COE: A DISCIPLE OF LIGHT

BY JESSICA NELSON NORTH

IN THE year 1911, Joaquin Sorolla y Bastida had an exhibition at the Art Institute of Chicago, the installation of which he supervised in person, and becoming much interested in the school of the Art Institute he volunteered to take a class of the junior instructors. Among these young teachers was Miss Ethel Coe. Sorolla was especially impressed by her work. He liked her feeling for color and light and the fresh spontaneity of her compositions, and he persuaded her to go back to Spain with him and to continue her painting under his instruction. For two years she remained in Spain, studying under Sorolla, and during

that time she learned to know the great Spanish artist, not only as a painter, but as a broad-minded man and an influential statesman. More than all else, she says, she learned that the ability to do details correctly is essential to an artist. One may paint rapidly and with apparent carelessness, seeming to disregard all minor facts in the search for the larger truths, but unless sufficient knowledge for minute accuracy is present, one can never be a great artist. "You need not always do it. But you must once have done it," said Sorolla.

Quite aside from the influence of her



A HORSE TO TRADE

ETHEL L. COE

teacher, Miss Coe developed through these years a philosophy all her own. She began to ignore shadows in her painting, that is, to ignore them as positive facts. A shadow is nothing, she says, but the absence of light. It is no more absolute than silence or cold. In fact shadow is the normal condition of the universe, and unless a cause

for light is introduced there will be no light. So Miss Coe turned her attention to the light and found that the shadows took care of themselves.

Her feeling for color seems to be unique, and is growing stronger as she continues to paint. With a collection of her pictures before you it is possible to trace her progress



GOLD AND BLUE

ETHEL L. COE

from her earlier pictures of academically correct form and line to her latest creations, full of iridescent light and sensitive color. It may be that the change is in part due to her recent sojourn in Morocco, that land of prismatic hues, but it seems also to indicate a growing power on the part of the artist. There is a certain blue in her pictures of Tangiers that impresses one as being a new

color. It lurks in the shaded streets and the low doorways, enveloping the veiled figures of the Arab women who linger there. Quite as new and moving is the clear, penetrating gold of her sunlight. It is impossible to judge from a reproduction in black and white anything of the charm of these paintings. In the scene called "The Fig Tree" the fresh green of the tree, half



A STREET SCENE, TANGIERS

ETHEL L. COE

seen above the sun-steeped walls of the court, finds startling contrast in the wall of the dwelling to the right, which some color-loving native has calcimined a glorious orange-pink. Between these two notes of color the shadows intervene, with their lucid, evanescent blues and violets.

Miss Coe has many interesting tales to relate of her life in Tangiers, of her difficulty

in getting pictures of the orthodox Arabs who believe that to be represented on paper or canvas is sure damnation, of the view from her hotel room across the bay, southward to the Atlas Mountains, and northward to where the hills of Spain showed dimly in the distance. Gibraltar was just hidden around a bend in the rocky shore. An interesting character who figures in these



"LA COCINA" BINIVASI, MAJOREO

ETHEL L. COE

narratives is the Cheriffa of Wazan, an Englishwoman who had married the Cherif, or hereditary holy man of the Moors. This lady had two sons who were altogether Moorish in appearance and dress, and who had Moorish wives and children. On the walls of her dwelling hung a sword that had once belonged to General Prim of the Spanish Army. The story of the sword harked back to the days when the General had been sent down to quell a rebellion among the Moors, and the Cherif who headed the Moorish forces had been defeated by the Spaniards. When he surrendered his sword to General Prim, that courteous officer tendered his own sword in exchange. Beside the sword on the walls of the Cheriffa's house hung an autographed portrait of Theodore Roosevelt!

An interlude in the life of Miss Coe, coming shortly after her two years in Spain, was spent in the pursuit of color among the Indians at Taos, New Mexico. She felt,

as others had done, the similarity between these natives and the Moors of North Africa, a similarity which may be mere coincidence, but which is often thought to be racial. In her New Mexican picture, "A Horse to Trade," and in the little nude study, "The Crystal Ball," it is possible to see how well she learned Sorolla's lesson of attention to accurate portrayal. The faces of the two Indians, stolid and enigmatic, are painted with a keen insight, and show a gift for portraiture.

Although she is by no means a radical herself, Miss Coe feels a keen interest in the newer movements in art, believing that movement means life, and that with every turn of the cycle the march of thought will return to embody the best of what has gone before. There is one law in art, she says, but many interpretations of that law. To insist too closely upon any one interpretation is like trying to live by city ordinance, forever concerned with the non-essential.

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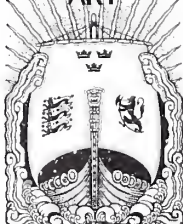


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THE AMERICAN MAGAZINE OF ART

OCTOBER, 1922

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PORTRAIT

BY

ANDERS ZORN

NATIONAL GALLERY OF ART

WASHINGTON, D. C.

THE AMERICAN MAGAZINE OF ART

VOLUME XIII

OCTOBER, 1922

NUMBER 10

INDUSTRIAL ART AS A NATIONAL ASSET¹

BY HON. HENRY WHITE

Former Ambassador to Italy and France; President of the Art Alliance, New York

ONE OF the compensations of those of advancing years, after a long life spent in active contact with the world at home and abroad, is the satisfaction to be derived from the progress made by one's own country during the period in question, towards a realization that the world is likely to be a better place to live in and that one's point of view thereof and of human nature in general will be broader and more hopeful if one's immediate surroundings are attractive rather than devoid of artistic touch or feeling, and that such surroundings are available to occupants of small houses or even of single rooms as well as to the possessors of larger residences. Such is my happy frame of mind in approaching the subject upon which I have been asked to address this meeting today.

It is difficult for anyone who was not living in this country forty, fifty or even thirty years ago to realize the complete absence of all artistic feeling on the part not only of the general public, but also of most of those usually considered persons of culture, and the great change for the better which is gradually coming over us, in that, as in so many other respects, cannot fail to be a source of general satisfaction to every one who is interested in the nation's prosperity and welfare.

Art was a subject rarely discussed in those days except by a few of those who had been abroad and had seen the artistic treasures of the countries which they visited; but of that limited number, I doubt if there was anyone

who realized how materially such possessions—by which I mean beautiful buildings, parks, gardens artistically laid out, and much else besides paintings and sculpture—contributed, as they still do, to the revenues of the nations in question.

As to any hope that this country would ever have museums of its own containing works of art of the highest order or buildings and grounds, the beauty and artistic merit of which would be of world-wide renown, it was, so far as I remember, non-existent. Equally so was the faintest idea that the association of art with industry would be a necessity as is the case today, if our manufacturers and producers are to compete successfully with those of other countries.

Rather more than six years ago it was my privilege to deliver an address at the Sixth Annual Convention of this federation on the "Value of Art to a Nation," and there is much in that address which is relevant to the kindred subject on which I am now speaking.

That industrial art as a national asset was then in my mind is shown by the following paragraph:

"I have so far only alluded to the value to a nation of an intelligent knowledge and appreciation of the Fine Arts from the point of view of broadening its intellectual activity, and of largely increasing its capacity for the enjoyment of life. But there is also the practical point of view which must not be forgotten. Quite apart from the fact that the greater the number of capable and

¹An address delivered at the Thirteenth Annual Convention, the American Federation of Arts, Washington, D. C., May 16-20, 1922.

trained workers in the industrial arts, the greater will be the capacity of our manufacturers to compete with those of other countries, which of course means an increase in their own revenues, there can be no doubt that the possession of beautiful buildings and parks and of other artistic attractions is a direct source of profit to any locality because visitors are thereby attracted in constantly increasing numbers and in the aggregate leave behind them a very considerable amount of money."

That industrial art is a great national asset would seem to be so obviously an axiom as to require no argument in proof thereof. But, unfortunately, we are not really an art loving people as the French and Italians are. On the other hand, we are an eminently practical people, especially in respect to what is described by the word "business," and whenever the nation realizes, as it is beginning to do, that the application of art to industry is simply a business proposition, means will be found—and much sooner, I venture to think, than now seems possible—for the development of the large amount of artistic talent which exists throughout the country.

Industrial art means the improvement in appearance of things which have other purposes than beauty alone, the rendering more attractive of objects of practical utility. It is defined in a French book of reference published in 1874 on the Arts, Sciences and Letters as follows:

"Under the designation of industrial arts—a term which has but recently come into existence—are included all mechanical, physical or chemical processes by the aid of which industry is able to reproduce works of art both graphic and plastic. The application of art to industry is a necessity of our epoch."

Thus it will be seen that many years ago France realized that the application of art to industry was a necessity, and her manufactures have been conducted on that theory ever since. Great Britain also has been working along the same lines for an almost equal period, whereas it has only recently begun to dawn upon this country that the adaptation of art to industry not only tends to render products of the latter more attractive and salable, but that it is certain to increase materially the revenues of those en-

gaged in such production, and consequently of the nation. This idea is not, perhaps, making as rapid progress as might be desired, but it is gradually extending itself, and fortunately, amid the many calamities resulting from the late war, there can be no doubt that it has been the means of turning the minds—even if slowly—of our manufacturers and producers, who, before 1914, were dependent upon Europe for their designs, to a realization of the necessity of having the artistic talents which exist in this country developed and trained to the fullest extent in order to be available for their use.

I am afraid that I am not competent, never having had the advantage of a commercial training, to convey an accurate idea of the amount of financial return to be counted upon by a nation in proportion to the application that it makes of art to its industries. But if there be a doubt in the mind of anyone as to the value of industrial art in actual revenue to this or any other country, I would suggest the careful perusal of a bulletin issued by the Department of the Interior entitled "Industrial Art a National Asset." It contains a series of short articles by Mr. H. M. Kurtzworth, former director of the School of Art and Industry of Grand Rapids, Mich., and now director of the Art Institute of Kansas City, on design in the evolution of ideas, and as effectively applied to national energy; the effect of industrial arts on the national character; the increase in the quality and quantity of a nation's products as the results of training; steps to industrial success by design, and a number of other subjects.

His arguments are illustrated by a series of highly interesting charts which set forth, by means of figures which anyone can understand, the importance, as a national investment alone, of the establishment, in as many centers as possible, of industrial art schools. No one can speak with greater authority than he in the matter, as he has had constantly before him the effect of the Grand Rapids School of Art and Industry upon the furniture manufactured in that city, most of which is attractive in design and excellent in quality, and a good deal of it highly artistic.

Mr. Kurtzworth also shows clearly how great is the importance for this country to obtain for its museums as many specimens

as possible of artistic designs, from which our workmen may derive ideas for use in our various industries, in order to meet the great competition, already upon us as a result of the war, for supremacy in trade, and there can be no doubt that if our manufacturers are to hold their own, much less to attain supremacy, the artistic merit of what they produce must be beyond question. Museums familiarize the public eye with what is beautiful in artistic decoration and thus gradually create a public demand for attractive rather than poor or ugly designs in what they purchase. It is also of no little importance, from this point of view, to bring artists and art students into personal touch with those who provide for the needs of the purchasing community, and it is for that purpose among others that the Art Alliance of America, which I represent here today, has come into existence.

The Art Alliance serves as a connecting link between producers and consumers in every field of endeavor. It places its services at the disposal of business men and manufacturers who are employing art workers, and also of those seeking employment. Its object is to develop American talent in order that this country may become independent of foreign assistance in its art industries. Its galleries are open daily except Sundays from 10 a. m. to 6 p. m. It is constantly holding exhibitions tending to show the application of art to almost every phase of commercial life, and I venture to think that, in thus devoting itself to the application of art to industry, it deserves the support of everyone interested in that subject.

As regards the indirect results in the way of national revenue from the possession of beautiful works of art, one does not need to read history in order to be convinced thereof, although it has been exemplified for centuries in the countries of the Old World. France and Italy particularly, but also Germany and Great Britain, are examples, or were before the war, of the pecuniary profit to be derived from the possession of so much that is beautiful. And most of the other countries of Europe are more or less in the same category. It was generally understood during the latter part of the last century, and up to the year 1914, that the money left by American visitors to those countries, who went there for pleasure, or for the culture to

be derived from a study of their artistic treasures, provided a considerable increase in their national revenues. But it is not even necessary to travel abroad for that purpose, as we have daily illustrations thereof in this city. One has only to look at the procession of motor omnibuses in every direction loaded with visitors from every part of the United States who come here to see not only the paintings and sculpture which Washington possesses, but still more, I venture to think, its beautiful buildings, parks and gardens. For architecture is, to my mind, the highest type of Industrial Art, as well as one of the Fine Arts.

And the number of works of art already existing here in stone and marble is to be considerably increased within the near future by the Washington Memorial for Women, the new Chamber of Commerce, of which the corner-stone was laid the day before yesterday²—both of them buildings of the classical type, as shown by the plans, of great artistic merit—and by a new Masonic Temple for which, according to the newspapers, one of the largest and finest sites in the city has been secured. Unless that temple is of inferior architecture to another which was built a few years ago on 16th Street, it cannot fail to be a very beautiful work of art. Besides these buildings for secular purposes, the Roman Catholic Church is erecting a great and beautiful Shrine, which is likely to attract worshippers and admirers from all parts of the country; and last, but certainly not least as a work of art, is the fourteenth Century Gothic Cathedral of singular beauty, simplicity and purity of design—the first work of its kind which has been attempted on such a scale, as far as I am aware, in any part of the world since that century or the fifteenth, which is now being built by the Protestant Episcopal Church at the intersection of Wisconsin and Massachusetts Avenues. Its Apse and Crypt Chapel have already been completed and can be seen by those interested in Gothic architecture. It will be rather larger than Westminster Abbey and stands on a hill 400 feet above the city in a close of more than 60 acres, in the laying out of which the best artistic talent in landscape architecture has been brought to bear.

If to these works of art be added those of

² May 16, 1922.

a similar nature now under construction or in contemplation it can easily be seen how vastly the demand for artificers trained in the combination of art with industry is likely to exceed the supply.

How that supply is to be increased seems, therefore, to be a question of real moment, and the more so as time is required for any real training, especially in matters artistic. I fear I have no new suggestion to make, but I would urge the multiplication of art schools, and the constant reiteration on every possible occasion of the wonderful opportunities now existing in this country and its needs in that respect.

The American Federation of Arts, under the indefatigable and withal tactful inspiration of Miss Meehlin, is also doing its share of that work valiantly, with its fifty-two traveling exhibitions during the past year as compared with only one, fifteen or sixteen years ago, and its many other activities. And Mr. Henry W. Kent and Mr. Richard F. Bach, both of the New York Museum of Art, Mr. James Parton Haney, Director of Art in the high schools of that city, Mr. Huger Elliott of the Pennsylvania Museum and School of Art, Mr. William Laurel Harris of the Art Center and others throughout the land, are deserving of the

highest praise for the manner in which they have been writing in periodicals, and speaking on that subject at frequent intervals.

The mere fact that they are able to do so, and to find ready listeners in increasing numbers, is an evidence of the progress which has been made since I had the pleasure of addressing this federation six years ago. On that occasion I ventured to suggest the establishment of a Department of Art with a member of the Cabinet at its head, or at least of a bureau attached to one of the government departments already in existence. I feel that I cannot do better in conclusion than to repeat that suggestion, towards which it would appear that some approach is being made in the bulletins issued occasionally within recent years by the Bureau of Education in the Department of the Interior. We went on for many years, although a commercial people, without a Department of Commerce. We now have one. I see no reason why a bureau dealing with Art as applied to Industry should not be attached to that department, until the time arrives for the realization by our practical people of the necessity for a government Department of the Arts, or of the Arts and Industries, a period which I venture to think may not be very far distant.

SOME NOTES ON WOOD CARVING

BY WALTER F. WHEELER

AMONG the many forms of applied or liberal art which are meeting with wider recognition in this day of the revival of all forms of craftsmanship there is the ancient art of carving in wood. Stimulating renewed interest in its study and giving encouragement to its practice have not been attended by all the difficulties which have beset the revival of some of the arts, since during even the darkest period of the craft's history there remained a certain proficiency in such branches of industrial wood carving as were necessary in furniture making and architectural wood working, and skill in these branches formed a basis or foundation upon which there could be

reared a revival of sculpture in wood in its more purely artistic phases.

Those who love the arts which contributed so largely to making glorious the Middle Ages or the Renaissance sometimes ask why there are not being produced today the marvels in all of these ancient crafts which are still being venerated in their original settings or in the museums to which they have been removed; the answer might be that the world has lost the vigorous spirit or fresh point of view which found expression in masterpieces of all the arts, and also that in an age so largely given up to commercial activities there has come an increasing use of machinery for producing what were



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made by hand centuries ago, and that this stifles and destroys the spirit of real craftsmanship and affords but scant opportunity for the study and practice which alone could make masterpieces possible. On the other hand, however, there are not lacking today encouraging signs of the times, and there now exist patrons of most of the arts—architects

and others—whose interest, expressed in the form of commissions, is making these revivals possible.

Cultivating familiarity with the best work of the past is the surest of ways in which to improve the work of the present and future; it is also the firmest of foundations upon which to base a taste which will make



MAN IN ARMOR

FRENCH—SCHOOL OF ABBEVILLE

possible intelligent appreciation. The perishable nature of wood—the readiness with which it may be destroyed by fire, decay or countless other forms of ruin—is responsible for the disappearance of much of the vast wealth of wood carving which would otherwise have come as a legacy to the present, and since much of the best work was made for the service of the church it has perished in the religious wars or in the reformations or waves of iconoclasm which have swept over many of the very countries in which

sculpture in wood reached its highest development. Nevertheless, though much of this treasure has been lost, the world is still rich with the masterpieces of past centuries, study of which will be profitable.

Wood carving is an art so ancient that it has been affected by all the different periods; it was old before the Gothic age influenced its development and further change was wrought by the Renaissance and the Baroque and other forms which grew from it. Then, too, each of the nations has given to the art certain characteristics of its own. Though the student may follow his own inclinations, he may find a rich and abundant field of study in the wood carving of Flemish, French and English origins. The German and Italian craftsmen succeeded in giving to their carving many admirable qualities, while the wood carvers of Spain endowed their work with sincerity and directness and a kind of poignant simplicity which characterizes all the arts of Spain. It might be ventured, however, that in the English, French and Flemish work there abound all the qualities in the best work anywhere.

The Gothic centuries left their indelible impress upon all the arts and upon none was the impress deeper than upon wood carving. Craftsmen devoted their supreme efforts to the service of religion in the carving of rood screens and lofts, shrines, choir stalls, altars, canopies and the countless other objects which contributed to the splendor of the mediaeval church, and since they were steeped in ecclesiastical design and tradition they gave much the same forms to domestic work: panels for the fronts of chests or for covering inner wall surfaces as protection from the cold were much the same whether for the sacristy of a church or for the home of a nobleman—panels in which there were developed all possible variations of the “linen fold” and “strap work” motifs or combinations of either of these forms with the grape vine, the rose or the thistle, or else the Gothic tracery, delicate as lace, inspired by the tracery in church windows, but worked out wholly without the handicaps which structural necessities placed upon architects and builders. Moreover, the craftsman could alter his design at will, preserving in a series of panels the scale and general form so as to insure the requisite architectural unity,



MODERN GOTHIC SEDILIA OR CLERGY BENCH MADE BY IRVING AND CASSON

COURTESY A. H. DAVENPORT CO.

but working out as he went along endless subtle variations or differences or accommodating his design to the grain or quality of the wood in which he was working. The imagination of a Flemish, English or French wood carver during the centuries from the twelfth to the sixteenth could develop amazing variations in the simplest panel form or the ends of church benches, which are apparently alike until careful examination reveals countless variations. Upon such purely structural details as soffits and timbers of open roofs, there would be

lavished the same ingenuity of design which gave manifold minor differences to one prevailing type.

The wood carvers of all the countries mentioned here excelled in their carvings in relief, and particularly in high relief in which many of their masterpieces were wrought. The Flemings especially were gifted with a discriminating skill in composing their superb figure groups which generally represented scenes from sacred history. The holy personages represented in a high relief panel of the Nativity, for example, would



GOthic VESTMENT CASE OR SACRISTY CUPBOARD MADE BY IRVING AND CASSON

COURTESY A. H. DAVENPORT CO.

not be so numerous as to crowd the space and would be disposed in a manner which, while naturalistic, would also be effective from a decorative point of view; the personages themselves might be dressed as Flemings, French or English of the period without any thought of incongruity, and the entire panel or "tableau" would be richly colored and gilded to enhance its splendidly decorative qualities and topped with a canopy of tabernacle work of marvelous delicacy. The proficiency of the Flemish carvers, their excellent composition and the lace-like delicacy of their work led to their being in demand all over Europe, even in places where they were engaged in projects along with native craftsmen, and in France, England and even in Spain they left convincing testimony as to their skill as designers and their proficiency as carvers in the form of altar pieces, retables, screens and triptychs composed of smaller panels or

sections portraying events recorded in scripture, the entire work completed by lavish use of gold and color and often including tracery or canopies extending to the roof of the church. In Spain the churches often contain great altar screens or *retablos* which extend across the entire end of the church and from floor to roof, entirely filled with statues or carvings in relief, each surmounted by the usual graceful and delicate canopies.

Statuary carved from wood differs in no essential from statuary cut from stone, and the builders of the Gothic age used both in lavish profusion. A cathedral, an abbey or great parish church during this golden age is described in history as being a marvelous creation in which all the arts had cooperated in generous measure and where there were worked out in stained glass, tapestry and sculpture the entire histories of creation and redemption and the lives



WOOD CARVING—OAK—AMERICAN GOTHIC

BY

JOHN KIRCHMAYER

GRAM, GOODHUE AND FERGUSON, ARCHITECTS

of the saints, and in all of this magnificence wood carving played an important part. Statues of the Virgin and the blessed of all ages engaged the supreme efforts of the sculptors, and added to their efforts there were the resources supplied by painters and gilders who gave to these Gothic statues the splendor which their surroundings required. Since western Christianity at no time imposed restrictions regarding the representation of holy personages as rigid and archaic as those which even today govern their portrayal among Christians in the unchanging east, the Gothic sculptors were able to give to their statues of the saints a human, realistic character and a natural arrangement of their draperies and accessories which added much to their artistic value.

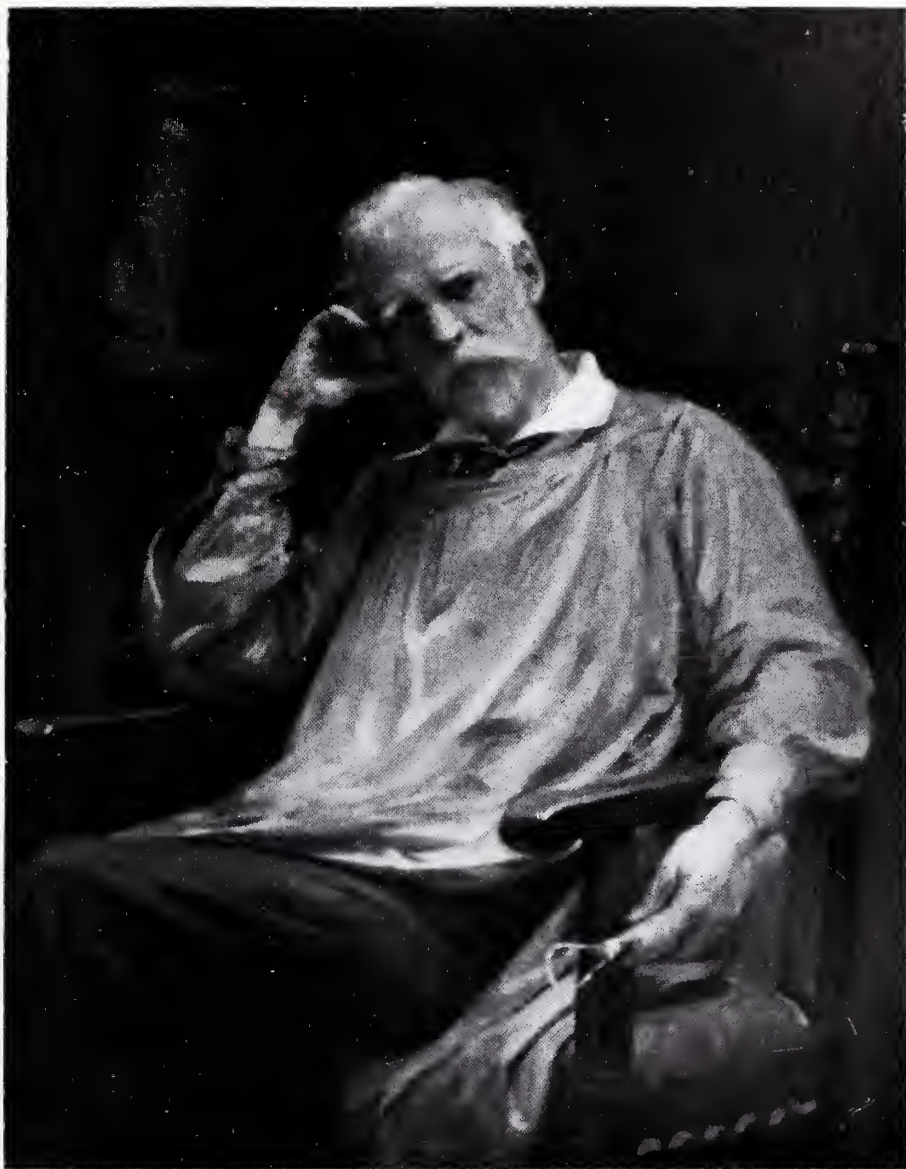
The craftsmen who produced these marvels of sculpture of wood were sometimes members of the great religious orders, the monasteries of which were nurseries in which there were developed all forms of learning and all the various arts, or sometimes members of the secular guilds into which, always under the patronage of St. Luke, the workers in different arts were organized in all the countries of western Europe. These artists' guilds devoted considerable care to the maintenance of a high artistic standard. Before work done in Brussels or Malines could be offered for sale it was necessary that a jury be satisfied that use had been made of properly seasoned oak or walnut, which was also of the proper thickness. If the work passed such an examination it was marked with the device of the guild, which was a guarantee of its excellence, and which today is often a means of identifying the work of certain cities. The principle upon which these guilds were established was that of a society or community directed by some master craftsman who would outline the general plan or character of the work being undertaken, leaving the individual artist sculptors freedom for individual expression. Highly important was the subordination of every form of ornament to the general appearance of the building being developed, and every detail of painted window or carved choir stall played its part in producing the essential harmony which resulted. Many craftsmen were practiced in several forms of art, and

the members of these secular guilds traveled about from place to place wherever a great church was being built.

The revival of wood carving in its more artistic forms, which has come about during the past decade, has been to a great extent in the interests of religion, the service in which it was originally developed. Religion once again commands the services of all the arts which centuries ago delighted to regard themselves as her handmaids, and painted glass, metal working in its manifold forms, embroidery and painting as well as wood carving have merely renewed or reaffirmed their ancient allegiance. Workers in several centers of wood carving are producing work which gives a reassuring guarantee of the constant raising of the standard of present-day wood carving. For many churches there have been made carved rood screens and grilles for side chapels, choir stalls of surpassing interest and beauty, carved doors, pulpits, altar pieces, canopies and all the many objects in the production of which the workers of former ages excelled, while for one church there has been fashioned a great carved, gilded and painted rood which ranks as one of the most important in the world.

In the present state of wood carving craft two things seem to be particularly needed: First, upon the part of the discriminating public in general a wider knowledge of the history of the art, its traditions and possibilities, together with a deeper knowledge of its glories, both past and present; second, a much wider and more liberal patronage of wood carvers which would encourage study and practice of its technique and which would lead to the development of skill such as produced such marvelous examples as many still in existence.

The craftsmen of Boston have formed themselves into guilds, somewhat similar in character to the old Artists' Guilds of Europe. In the latest report of the secretary of the Society of Arts and Crafts of Boston, mention is made of a Jewelers' Guild, a Guild of Photographers, and a Guild of Thread and Needle Workers, all actively engaged in specialized work, and doing what they can to uphold a high standard of craftsmanship in America.



PORTRAIT OF H. K. BUSH-BROWN, SCULPTOR

BY

MARGARET LESLEY BUSH-BROWN

A FORGED BRONZE DOOR

BY H. S. GILLESPIE

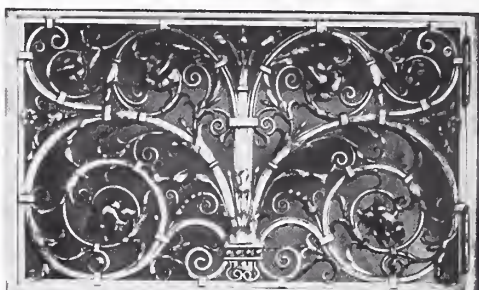
ONE OF the recent interesting developments in ornamental metal work is a bronze door forged by a new process, the effect of which will be to open up an almost illimitable field for workers in the metal crafts. It is the work of Gorham & Co., of New York, and is now on exhibition in the silversmith's establishment. It has attracted wide attention, since after following European methods and traditions for centuries, it has remained for the American artisan to set a new standard for the world's craftsmen by the substitution of bronze for iron.

In the forged bronze door, which is intended for the home of a prominent Detroit man, the bronze has been rendered as plastic as clay in the hands of the sculptor. To it has also been given the refinement of treatment seen in the most exquisite of wood carving. Within its solidly forged frame are incorporated the most delicately modeled roses and other floral motifs. These were forged, petal by petal, and then assembled to form the completed design. While the material has the appearance of iron it has the lasting qualities of bronze.

It is this point that is so much in its favor, for it possesses qualities that will preserve the material unchanged for centuries. With the old method, iron rusts. The reason for this is because of the impurities in the metal. This was not the case with the early Florentine product, which was of such a high grade as to possess no imperfections that might be attacked by the elements. The mediaeval artisan worked the metal out under the hammer until it was free from dross, which left a pure, ductile material suitable to be moulded into any desired shape.

By using bronze the modern craftsman is enabled to go a step further than either the Italian or the Spanish workman. The result is to be seen in the bronze door, which presents not only unusual beauty of design and workmanship but a refinement of ornamentation that has never before been attained.

The new method offers countless possibilities in the development of ornamental decoration in connection with domestic



FORGED BRONZE DOOR

GORHAM COMPANY, NEW YORK

architecture. The door, designed by Leonard Willeke, architect, of Detroit, savors of the early French style, with graceful scrolls and arabesques, developed into a pleasing background which is picked out by exquisite floral motifs.

Mr. Willeke had the entire door first done in clay. It was then sent to the Gorham

Studios as a guide in its reproduction. The artisan worked with the model, forging it after the architectural design. After completion, the door was then treated by a special process to give it a silvery tone to represent iron. The effect of the elements on the finish will reduce it to the appearance of aged iron without, however, deterioration.

INDUSTRIAL ART AS A PERSONAL RESPONSIBILITY¹

BY MRS. RIPLEY HITCHCOCK

President of the Art Center, Inc., New York

INTERNATIONALISM is being more and more urged upon us by the men and women of great vision coming from foreign lands. Let us forget the word *foreign*, for each nation is an integral part of all. Let us respond to the friends seeking this closer relationship, and by the federating of the arts, as a universal language, realize in our personal responsibility the high privilege of serving God and man.

As we think of our political life in terms of internationalism, so we must consider our industrial art life. Commerce is one means to this unifying and should act as a stimulus to our arts in trade. Business today is becoming an art. All industrial art must be allied to business; for industrial art is a part of our very life. The layman speaks of commercial art. There is no dividing line in art; artists are working in every constructive field.

We know of the lack of popular appreciation of industrial art and of the unresponsiveness of the public. How can a more general appreciation be developed? When, in our respective works, we realize personal responsibility by using every influence to make our art schools more technical, by helping to establish public art in trade schools, and by encouraging the best art exhibitions and interest in art organizations and by furthering this far-reaching federation in its crusade for art to all people.

Mr. Galsworthy says in "The Forsyth Saga": "Make art interesting to all; show

its significance, its reason, its contact, its sensitiveness; incorporate it in our standardized education." He understands responsibility. Furthermore he says: "The instinct of possession, prosperity and her vital force is represented by the word beauty. It is no scientific study of a period, it is rather an intimate incarnation of what Beauty effects in the lives of men, and we must not fail to give due emphasis to the spiritual forces by which we are ruled."

Indeed in this advanced twentieth century, when conditions are constantly changing, we must meet them with the spirit of understanding. Science has forced upon us these changes, and we must learn to live and work anew. We are thinking faster and in larger ways. Our spiritual forces must be quickened, that we may concentrate in the midst of turmoil and attune ourselves to this reconstruction.

The painters and etchers are recording our mighty forces in action; not only in the hanging picture but in the advertisements of steel construction and of the race of the automobile with flying planes. We can almost detect their velocity. A promising subject for the futurist is the race between the wireless and the radio. Speed, speed, a cyclone of adventure. Here we live and under these conditions the artist must work, not only in portraying these master factory workers, but himself working in the arts applied to manufacture.

These industrial arts concern each one of

¹A paper presented at the Thirteenth Annual Convention of the American Federation of Arts, Washington, D. C., May 16-20, 1922.

us in the limited environment of the village, the more extended town, or in the broader opportunities of the city. From hither and yon we have come to bear witness and pledge ourselves to broaden and strengthen the arts for the welfare of our country, and in time the welfare of all countries. Exports must share the honors with our imports.

While Americanization is welding many nationalities, we must not lose the value of individual gifts of these people to us. Their art traditions have in many instances outlived the stress of centuries. In the mining towns and manufacturing centers close to our homes are many traditional craftworkers of rare beauty. Let us bring these crafts into exhibitions in the factories, as the cities are doing in their community and art centers, with application to the needs of our day. We must more thoroughly help to preserve the crafts in the states already enriched with their racial art traditions. The Craft Exhibition at the Art Center by the New York Society of Craftsmen and the exhibition of the Society of Ceramic Arts have shown a tremendous advance in these arts.

Let us begin with the consideration of the home today. The huge population, high rents and increased cost of living necessitate constant moving and make it increasingly difficult to establish permanent homes. The young people seem to pitch their tents like the Nomads. This scheme necessarily calls for cheaper furnishings, while the constant sub-letting of houses and apartments encourages the substituting of fads and fancies for the more stable interior arts. The universal kitchenette is a poor substitute for the symbolic beauty and cleanliness of the traditional kitchen which the Dutch so perfectly created.

In the making of the homes of the well-to-do, wonderful opportunities are offered through the department stores and the home magazines. To those of the more wealthy leisure class every avenue is open, though the masterly craft work of the Old World still takes precedence over that of *our* master craftsmen. Many collectors have enriched the art possessions of America, and through the museums inspiration has been given to our designers and producers. Their creative work, however, must have our patronage. Will you not hold varied exhibitions like those of the Art Center of New York to show

the work of our most gifted makers of styles and of our manufacturers? This will not only develop art appreciation, but help to create a market.

Unfortunately, our great decorating firms do not offer the public the hospitality given in the galleries of our great picture dealers. One of the means of encouraging our industrial arts is to exert our influence in having the decorators' galleries opened to the public on certain days with the announcement appearing among art exhibitions. Should we not appeal also to many private collectors to extend occasional invitations such as those so graciously given by our greatest collectors?

Mr. Galsworthy said: "Make art interesting to all; show its reason and its contact." The textile industry is an exponent of his theory.

The Art Alliance of America is now exhibiting at the Art Center its Sixth Annual Textile Design Contest. The manufacturers are enthusiastic over this year's advance in design. May I suggest that in your own Art Club you exhibit modern fabrics and make a comparative exhibition by unlocking the attic chests and gathering the old world weavings of newly arrived craft workers in your town? The Art Center has held several exhibitions of various kinds of old and new textiles with original designs, showing printing blocks, and they prove of remarkable interest.

We must encourage the American art value of textiles in design and in material, for our gifted designers and manufacturers are competing with those of Europe. Ask for goods "made in America." See how favorably they compare with those of Europe. Many times American goods are offered as French in order to inflate the price. These same materials at other shops are sold at just cost. This is a serious condition and one we must combat by informing ourselves and others, through exhibitions and talks, of the durability of the weave, the beauty of the design and color. Such knowledge will increase standards and raise the personnel of the shop, bring down the price and encourage home production.

An interesting contact in relation to textiles was told by a well-known dressmaker during the recent exhibition of "Good Taste in Dress for Young Girls" at the Art Center.

He said: "In Paris, when the design for a new silk is made, it is approved first by Callot or another couturière, and then the gown is designed in relation to the material." We must encourage such cooperation in America. Plans are developing from this initial exhibition and eventually, it is hoped, a permanent organization in the creation of American styles will be established. Many constructive ideas have grown from it. One is that the schools must advance in costume designing by instructing the students in the value of textiles, and this applies also to the courses in home decorating. One should learn to design with scissors and materials, building on forms, as is done at the Industrial Art School of Philadelphia. Also the business side in relation to stock rooms must be taught. The students in business houses are unprepared by mere pictorial drawings. It was also recommended that students should learn to model and know the human form in its relation to draped materials. Home dressmaking is increasing, and women are turning to the creation of gowns as a livelihood with the same enthusiasm with which they developed home decorating. Another suggestion is to induce the manufacturers to have painters and sculptors record their great plants, as in the Renaissance artists recorded the life of their times. Have these works exhibited for the pleasure of the employees. This art environment would foster the gentler re-creational spirit and become an economic source for the artists. The graphic art of advertising is one of the great forces of progress and civilization, not only because of the pictorial value, but because of the art of the printed word and reproduction. The American Institute of Graphic Arts and the Society of Illustrators are among the seven cooperating organizations of the Art Center, and their future plans are of national interest. The outdoor advertising in the defacing of business buildings and highways has become an eyesore to the public. Let us stir up public opinion through our clubs and join in the crusade created by the Municipal Art Association of New York to limit outdoor advertising to the buildings in which business is carried on. This is a personal responsibility in industrial art which should lead to immediate action.

The branch of advertising by photography

is very crude, because the better types of men and women are not entering the field. The snap judgment used both in selection of subject and in the taking of the picture produces inartistic interpretation. The good enough results bring money quickly and express little art responsibility.

The Pictorial Photographers of America, another of the Art Center's societies, are doing most beautiful art work. They as art educators will help to make the motion pictures of such value that we can give more beautiful pictures. Then the people will demand better art in all that they see and touch. Next year I hope the Pictorial Photographers will represent the motion picture in the federation.

We are a limited group of representatives brought together to consider the large issues of spreading the economic doctrine of art to the average man. A deeper appreciation in the individual of his obligations to society, to his country and to all countries would be a contributory source to the realization of our ideals. As we spread the gospel of truth and beauty by realizing that art is a personal responsibility, we shall enrich the world with the greatest of God's blessings.

ART AND MANUFACTURES

The question of whether the spirit of living art can be brought into the manufacture of the things of everyday use in America was discussed at a meeting in the Newark, New Jersey, Museum, Monday, May 15. The general opinion was that it could. A committee was appointed to gather information on what is now being done in the United States to promote art in industry. This committee is to report to a meeting later in the year, which will be called to consider plans for the founding of an industrial art museum, and for the organizing of a national industrial arts association made up of manufacturers, artists, designers, craftsmen, workers in shops and factories, and distributors and retailers of manufactured goods. The members of this committee are: Miss Margaret Coult, of Barringer High School, Newark; Dr. James P. Haney, Director of Art in the New York City High Schools; G. Glenn Gould, assistant treasurer of McCreery's, and Miss Florence N. Levy, of the New York School Art League.



MURAL PAINTING

FREDERIC CLAY BARTLETT

COPYRIGHT ART INSTITUTE OF CHICAGO

“GREAT WALLS”

MURAL PAINTING BY FREDERIC CLAY BARTLETT

In Burnham Library
Art Institute of Chicago

IN THE Burnham Library, Art Institute of Chicago, are two mural paintings by Frederic Clay Bartlett entitled “Great Walls.” One is of the great wall of China, the first and probably the greatest architectural dream ever carried into effect. The other, illustrated above, is of the latest type of great walls, the skyscrapers of an American city. Mr. Bartlett made sketches of the great Tartar monument when he was in China a couple of years ago, and his painting depicts all the pageantry which goes with an

early Chinese court. It represents the Emperor, Che-Hwang-te, being shown the plans of the wall by the architect. Notes of vermilion, gold and black, typically Chinese, are dominant. No special American city is represented in the second painting, the composition to the contrary is made typical of all. The dome and figures of the church were introduced to suggest the idea that in the midst of all our modern commercial activities we have retained our religious convictions.

THE CRAFTSMAN TODAY¹

HIS RELATION TO THE COMMUNITY

BY H. P. MACOMBER

Secretary of the Society of Arts and Crafts, Boston

MODERN craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and cooperation." This is one of the principles on which the first American Arts and Crafts Society was founded. On the one side, the public should cultivate an appreciation of beauty in objects of daily use and should be willing to pay a fair price for good handwork. On the other side, the craftsman should give the public the best work that is in him, which, by the way, will be better than anything that the machine can do.

The hand is a tool which is superior to any that man has devised, because it is more versatile and directly controlled by the brain. From the earliest times, man has been inventing tools which will assist his hand in making the things he needs and enjoys. In this age of complicated machinery, we sometimes forget that the touch of the hand starts and guides the machine and the hand still remains supreme. The machine can only repeat, while the hand of the craftsman is always eager to make something still better and more interesting. The craftsman today, however, can hardly get away from the fact that what he produces in some measure has to compete with machine product. He cannot be as leisurely in his work as some of the craftsmen of the middle ages undoubtedly were, and there are no longer patrons in the old sense of the word. The mediæval monks did not have to depend for their bread and butter on the sale of the illuminated texts or the carvings on which they worked so patiently. Their work really was a by-product of their religious life. Under the apprentice system,

the young craftsman was sure of his board and clothing during the three to seven years while he was learning his craft. This gave him time to gain a thorough knowledge of his craft. We would have more good craftsman today if it were not for the expense of taking sufficient time to learn a craft thoroughly. In the general impatience of our times, young craftsmen fail to see the importance of putting in several years' study of design, as well as of the technique of their craft. This has been said so many times that it seems very trite, but nevertheless the truth of it fails to make an impression where it is most needed.

In considering the most successful craftsmen in this country today, we are at once impressed by the large majority who received their training in Europe. Many of them, starting here in a modest way and depending for sales entirely on the excellence of their work and to upholding a high standard, have built up a country-wide reputation and brought in a comfortable income. In being their own masters, they have a freedom and independence which more than offsets the high wages paid to some factory workers.²

The public supports the craftsmen as far as the public knows and appreciates their work. But far too many of the American public know nothing whatever about the fine handwork now being done in this country, say in jewelry, silver, wood-carving, textiles or pottery. If they did, the demand for this work would be increased many times. The outstanding fact of it all is that, whereas there ought to be thousands of successful craftsmen in the United States, all we can truthfully say is that there are

¹ An address delivered at the Thirteenth Annual Convention, the American Federation of Arts, Washington, D. C., May 16-20, 1922.

² I agree with Mr. Purdy that there is no impropriety in the artist or craftsman advertising and selling his own work. In nine cases out of ten, however, it has seemed to me that they are temperamentally disqualified as salesmen or teachers. There are, of course, shining exceptions. For several years now, in Boston, talks on art subjects have been given before the selling staffs of the large department stores, under the direction of one of the prominent architects. One of the speakers was a craftsman jeweler, and I know that he was able to interest his audience very decidedly in his description of the making of jewelry and enamel.

scores of them. However, it is very evident that progress is being made and that there has been a remarkable renaissance of handicrafts in this country in the last 25 years.

There are so many things masquerading as handicraft in gift shops, which are neither art nor craft, but pure junk, that it has seemed to us that one of the best ways of reaching a wider public was through the art museums. This method would be an incentive to the craftsman to produce something up to the museum standard and would encourage him by intimating that we believed he was capable of it. And the public would quicker appreciate present-day handicraft by seeing it in a museum setting.

The committee appointed by the Federation has arranged to have a selected exhibition of the best American handicrafts circulated among the large museums of the country under the auspices of the Federation, during the season of 1922-1923. We have been fortunate in securing, as a jury of selection for this exhibition, people of unquestioned qualifications, so that the upholding of a high standard is assured. There is every indication that the craftsmen are doing their part in preparing some notable pieces of work. I believe that the chief difficulty will be in supplying the demand for places on the circuit, as all but one or two have already been spoken for. I may say that our hope now is that the circuit will terminate in the summer of 1923 at the Metropolitan Museum where the exhibition will be enlarged by special invitation.

Exhibitions of this sort furnish an opportunity and incentive to create something really worth while, but unless the public will purchase generously from these collections, the craftsman cannot with any confidence go on with his work. The public can also help the craftsman by allowing him more latitude in the execution of order work. He should be left free to create something himself and not be restricted simply to carrying out mechanically some all-too-detailed specifications.

In return for such support, the public

will receive value for value, for it is a fact that the work of the best craftsmen of all periods has always been a good investment, and in after years has been worth considerably more than was originally paid for it. Over and above all this, of course, is the joy in the possession of a really beautiful ring, or tea-service, or wall-hanging.

Two good examples of the way in which museums are now giving most valuable assistance to craftsmen are the annual exhibitions of handicraft at the Chicago Art Institute and at the Cleveland Museum and the important permanent collection of modern craft work presented to the Detroit Institute of Art by Mr. George G. Booth. Women's Clubs and other organizations can do a great service to their community by purchasing objects from these annual exhibitions and donating them to the permanent collections in their local museums. The Booth collection, by showing so convincingly the high standard of present-day work, has undoubtedly done more to assist modern craftsmen than any other one means that I know of. It has shown that every American museum should have a similar permanent collection.³

Craftsmanship is seriously handicapped by the absurdly small number of good schools to which young Americans can go for training in the different branches. You can easily count them on your fingers. I believe that the next twenty-five years will see a great change in this respect, and that we will then have schools equal to those of England and Germany. Only in this way can we expect to compete with these countries.

As giving some indication of the amount of work which individual American craftsmen are producing, I should say, as a rough estimate, that nearly a million dollars' worth was sold in this country in 1921. Judging from the sales in the Boston Society, about one-third of this was silver and about one-fifth jewelry. It is significant that these two branches, in which the sales are largest, are also those in which the highest standard has been attained.

In the foregoing I have tried briefly to

³ In the Newark Museum, an exhibition is now being shown of some of the recent work done in Germany in the Applied Arts. It comprises ceramics, glass, textiles, metal work, enamels, wood, toys, and book bindings and cover papers. Some probably saw the British exhibition which was here a year ago. These exhibitions afford comparisons which are bound to be helpful, and I think the time has come when we should send exhibitions of American work to Europe.

point out that while our craftsmen are dependent on the support of the public, they can give good value in return, and that

various associations and institutions can be of great assistance in the advancement of American handicraft.



GENERAL DAVID McMURTRIE GREGG

BY

AUGUSTUS LUKEMAN

TO BE ERECTED IN READING, PA.

SIGNED CRAFTSWORK¹

BY CLARA R. MASON

Executive Secretary, Philadelphia Art Alliance

TO THE craftsman, it is probably self-evident that it is desirable to have craftwork signed—craftwork in the sense of pottery, linens, tapestries, silver, jewelry, iron-work, designs for wallpaper or rugs and the like; and by signing is meant to get the name of the maker or the designer before the public.

Arts and crafts guilds and gift shops might help in this last by always showing to the customer the articles under the identity of the craftsman, as, for example, a pewter plate by Mr. Vaughan, a pitcher by Miss Gordon, or a ring by Miss White. Of course this method opens the way for unscrupulous persons to get in touch with the craftsman and, without his knowing it, avoid commission. But the public should be trained to ask for a piece of linen or a chair made by a special man as connoisseurs ask for a Corot or a Manet. If this were done, the main objection to withholding the craftsman's name would be overcome, for then craftwork could be sold anywhere without losing its individuality. The craftsman could help in this by insisting that his consignees attach his name to every piece of work. This would certainly do a great deal towards establishing in the minds of the general public the fact that craftwork embodies art just as an etching or a piece of sculpture.

The suppression of the craftsman's name seems to be the custom also when articles are sold in bulk or by large manufacturers. This is even true when firms handle individual pieces. At the big jewelry stores in Philadelphia it is possible to buy a well-designed and well-wrought silver tea set or a pin, but it never occurs to the customer to inquire the name of the man who made or designed the articles, and the information is not offered.

One of our craftsmen told me that she is very much handicapped by trying to compete with larger establishments in getting her work before the public, and that her income is therefore so small that when someone

offers a larger commission to sell her handwoven articles under his own name, or without mentioning hers, she is obliged to accept. Judging from this example, which she claims is typical, the craftsman pays, by lack of remuneration, for the privilege of having his name known to the buying public; or vice versa, adequate financial returns are not compatible with the chance of becoming recognized as an artist. This particular craftsman with whom I spoke seemed to think that the craftworker as a rule is compelled to make a choice. On the one hand, he has the disadvantage of anonymity and the advantage of the large merchant's machinery for advertising and his resultant clientele; on the other hand, the advantage of distributing beautiful things with a distinct identity but with a resulting decrease in income. But if the work goes out with no mark of identification, the craftsman at least has the satisfaction of knowing that his work displaces bad or indifferent stuff in a quicker and larger way than is possible through his separate efforts, and that he is helping to spread beauty throughout the world.

But why should not the manufacturers and selling establishments give credit to the individual artists or designers? Not very long ago one bought furniture by the Adam brothers, or a piece of silver by Paul Revere, and such articles are prized far beyond unsigned pieces of equal design and workmanship. Certainly from the point of view of heirlooms or antiques, a signature adds greatly to the value, both financially and artistically. Perhaps one of the main reasons for omitting the identity of the designer is that merchants do not realize the commercial value of the identification of good work. When machinery was first invented, it produced nothing but bad or poorly designed things. Now it is realized that machines can turn out chairs or rugs or dress material just as good in design as craftsmen can saw or block print. Perhaps

¹A paper presented in open discussion, session on Industrial Art, Thirteenth Annual Convention, the American Federation of Arts, Washington, D. C., May 16-20, 1922.

the next step will be to affix the name of the originator of the design, and it seems to me that the manufacturers are waking up to the advantage of doing this.

Much of the craftwork of today is on a par with paintings and sculpture and architecture and music, and the demand, I believe, from the public tends more and more toward asking for the work of individuals, as people of moderate means are beginning to use architects instead of depending on the builders for the good lines of their houses. Certainly, more and more, the majority of people are learning that the stained glass in the particular churches is the work of Nicola D'Ascenzo or William Willett, and that the ironwork around a beautiful Fifth Avenue residence is from the studio of Samuel Yellin, and the tapestries hung in the great hotels are produced by the Herter looms. Would not a woman be proud of the fact that the design of the fabric in her dress was originated by a man as great in his art as Maxfield Parrish in his. Our American public is commencing to grasp the difference between what is produced by machine and what is made by hand, and I think the next step will be the desire to know who designed the rug on the floor or the paper on the wall.

Just as the name of a firm stands for reliability and honesty, so the added name of the designer should very readily become known for the artistic side of the fabric or the piece of furniture. Everything tends to better design, better workmanship, more beauty in the ordinary things of life in our

modern American homes, and I believe the manufacturers can stimulate this movement with a resulting increase in business. A photographer whom I know announces proudly that he took a three or four-year course at one of our most famous art academies. He uses this as an asset in business. An interior decorator in Philadelphia employs no one but graduates of art schools to paint his furniture and lamp shades. One step further, the name of the designer or painter on his output, and he will have another selling point.

If the craftsmen are face to face with a situation which requires either anonymity or a loss in income, I do not see how they can help very materially in tagging the article with the name of the maker or designer. Of course, the craftsmen who have a business large enough to have assistants and capital necessary to advertise can insist upon having their names mentioned in connection with their work. The ones who stand alone might do some personal propaganda among their friends and those who buy their works, urging them to ask for the name of the designer or maker whenever they buy anything of art value. Probably you who are craftsmen can think of ways and means.

The main problem, it seems to me, is to convince the manufacturer or the big firm that the name of the artist behind a well-made article is a sure sign that the article carries that fourth dimension, the intangible mark of beauty, and lifts it at once into a class of all works of art.



SKETCH FOR FOUNTAIN

LILLIAN LINK



THE VALLEY OF LES ANDELYS

HARRY LACHMAN

AN APPRECIATION OF HARRY LACHMAN

BY FAIRFAX P. WALKUP

AMONG young American painters who have won fame in the art world of Paris is Harry B. Lachman. As evidence of his value in the eyes of French Academicians, four of his canvases now hang in the Musée du Luxembourg and one in the Musée du Petit Palais. The French Government, not so long ago, bestowed upon him the Legion of Honor.

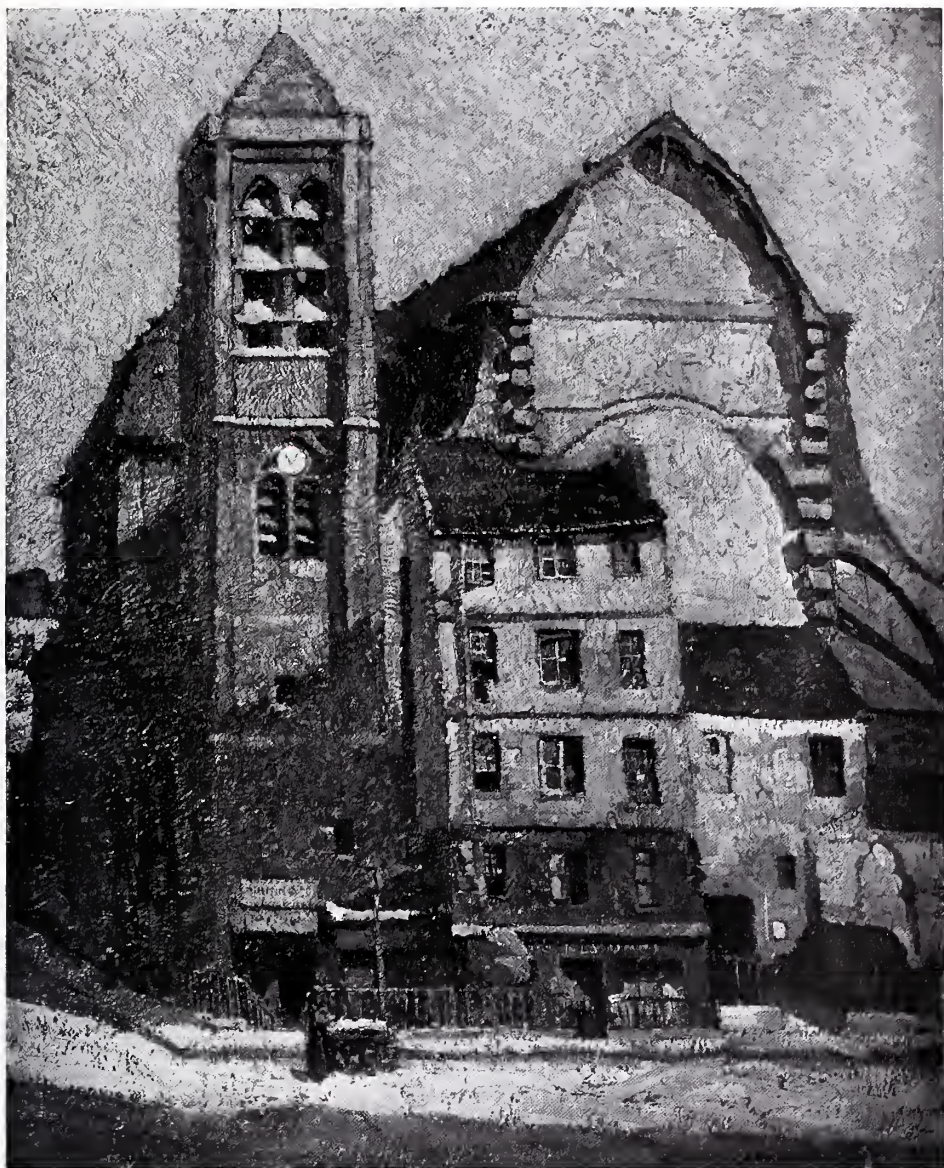
That recognition has come to him so promptly and so generously is due, of course, primarily to the inherent genius of the man, but it is also due to his untiring application to work and his unswerving determination to succeed.

Born at La Salle, Ill., June 29, 1886, Harry Lachman was left at the age of fourteen homeless and without money. The struggle for existence was made first by selling newspapers. After working his way to Ann Arbor University, Lachman maintained himself here by waiting on table and by amateur photography. He still makes occasional photographic studies of his friends.

The charming portraits of the French actor Gemier, are his work.

Alone and unaided by any teacher, Lachman took up the study of landscape painting. Finally he amassed sufficient funds to keep him for two years in Paris. This was at the age of twenty-five. Once in Paris, his earnest effort gained him quick approbation. He was greatly helped by the praise and friendship of the master, Charles Cottet, who taught him much and encouraged him always. He also had the good fortune to know Renoir and Rodin before they died; he had, too, the value of Cézanne's criticism. From these men he learned how to think; for, as he says, it is a mistake to observe only the *way* it is done without knowing the *why*, for then the result is—so much paint.

Three months after his arrival in Paris, Lachman's first picture was accepted for the Salon. Two years later, the French Government bought one of his pictures for the Luxembourg. M. Léonce Bénédite, the Director of the Luxembourg, says of him:



SAINT NICOLAS DU CHARDONNET

HARRY LACHMAN

LUXEMBOURG GALLERY, PARIS

"This young artist comes to us with a frank quality, vigor and sensitiveness that are the marks of a real painter. One finds in his works the beautiful, fine and solid soberness that attaches him to the best traditions of the French School of Painting."

Lachman has been criticized for not staying at home. But then, as Whistler says,

an artist has no "patrie." And after all, who can blame him for staying where such wonderful encouragement is given? A good picture has its place in the world, whether it is painted by an American in America or in France.

Though his work is unquestionably impressionistic in its joyous coloring, natural



SPRING IN PARIS

MUSEE DU PETIT PALAIS, PARIS

HARRY LACHMAN

arrangement and splendid light effects, Lachman denies belonging to any school except the school of nature, "the only one worth while." As for his artistic aim, he only strives to depict nature, not to add to nature's beauty—that to him is sacrilege. To use his own words, "Nature awes me and makes me feel the greatness of God."

During the war, Lachman enlisted and served in the American Army in France. He did splendid reconstruction work after the war in the devastated area. Miss Anne Morgan called on him to aid in this work and has since shown, in many ways, her appreciation of his ability and his efforts. For certain war relief work, Lachman got



THE RED ROOFS

HARRY LACHMAN

up a portfolio of French children in war costumes, to which Herbert Adams Gibbons wrote a preface. It is Gibbons' third child who is the central figure in the famous war poster by Laehman, called "On Leave."

Inspired by the talent he discovered among the doughboys in the A. E. F., Lachman opened up a studio in Bellevue for

them. He hopes, by means of endowments, to make it permanent. His classes of doughboys sketching on the quays of Paris were among the interesting sights of those super-interesting days. It is encouraging to know that many of these doughboys have continued their work and are making great strides. In June, Lachman joined about ten

of these boys in Normandy to give them instruction. Pizarro (son of the master) and Bonnard aided him in this work.

Lachman has made only two exhibition trips to this country. The last exhibit which he gave was at the Reinhardt Gallery in New York. It was called *Les Vieilles Pierres de France*. Many of his canvases were purchased by his compatriots, including several of his *Notre Dame* and *Paris* studies, as well as the delightful little village scenes done in southern France. A Lachman was presented to the Art Gallery in Chicago by its purchaser as a tribute to the city which saw his first efforts in art. The Delgado Gallery in New Orleans also has one of his paintings, and several are owned by private collectors in Memphis, Tenn.

The winter and spring of 1921 Lachman

spent in Rome in company with Pierre Bonnard, the illustrious French painter. Lachman has a quaint little automobile fitted up with artists' paraphernalia, even to the skylight, in which to go about the country and paint.

From Rome he went to Tivoli, where he made some studies of the *Villa d'Este*, thence back to France and to Normandy.

"So you see," he wrote, "my life is a very pleasant one, always in the beauty spots and far from society." Certainly a safeguard, this; for many a young artist accepts a pedestal in society, having tasted success, and eventually loses touch with his sources. Concentrating, as Lachman does, on nature and his art, he cannot go far wrong. In his case, he has already gone far in the right direction.



THE MILL CREEK

A PAINTING BY
WILSON IRVINE



MOTHER AND CHILD

BY

ABBOTT H. THAYER

OWNED BY JOHN GELLATLY, ESQ.

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WHAT IS A CRAFTSMAN?

BY RICHARD F. BACH

Associate in Industrial Art, Metropolitan Museum of Art
Extension Secretary, American Federation of Arts

In the arts, as in other pursuits of life, the ordinary terms of daily use suffer constant change of meaning. The modification may be so gradual as to be imperceptible except to the close student. When at last the change becomes patent to all, many of us are surprised, and not a few refuse to accept the newer meaning. So it is with the term *craftsman*. Craftsmen of old and craftsmen of now are mentioned in the same breath, with never a thought that in most cases they are two different kinds of persons. We are accustomed to think of a craftsman as one who unites in himself ability in both design and execution, one who designs and produces finished objects of art himself, and possibly does this with the aid of assistants or apprentices. Too readily do we ignore the means used by the craftsman to make his products, the quick assumption being that he makes things "by hand," perhaps with

the help of simple tools which are held in the hand.

Does the potter make his slip by hand? If he does, he wastes his time and wilfully raises the price of his product, thus harming the cause of craftsmanship. The craftsman potter's balling mill is no different from that used in the largest pottery in the land, varying from the latter only in size. The process is purely mechanical, and the smallest barrel may be turned over and over by a one-horse power motor to do the work for him. Thus he uses electrical motive power to aid him in producing a work of craftsmanship. The craftsman of old had no such contrivance, having to rely upon human strength and skill and the ordinary appliances which could be driven by these, such as levers, treadles, etc. So in these simple mechanical expedients we begin to see the differentiation between the old and the new.

But further, the craftsman may be a woodcarver, for instance, and in his daily work use endless energy in roughing out square timbers to make, let us say, chair legs or perhaps balusters or spindles for a choir screen. Each time he begins with a squared timber, each time he roughs out, each chip that flies consumes his strength. Now suppose he devises a machine for roughing out these squared timbers, a machine which will do the yeoman work. If he uses such a machine, is he the less a craftsman? You may say, let him use his apprentices to rough out, while he does the finished carving. Ask any modern craftsman what such apprentices cost him. They are no longer the old type of apprentices, bound over for seven years, receiving board and instruction only and glad to learn. Today even the stained glass window is held up when the glazier's union strikes.

So the comparison may be carried into all the crafts. The jewelry craftsman uses a blow torch which is attached to a modern city gas system. Every metal tool he has is produced by machine, precisely as are the dentist's tools. So also with the others, whether leather carvers or weavers or workers in wood. They cannot be craftsmen in the old sense. And why should they wish to be? There is no progress in a stalemate. They play the game in the modern sense, taking advantage of every modern convenience that will free their hands and minds

from humdrum routine and give time and space for design. The one controlling thought remains—the craftsman must unite in himself the ability both to design and to produce; from beginning to end the whole process is within his power.

Now many a craftsman of old gained a popularity which made it impossible for him to turn out the pieces called for by his trade. As this grew he added assistants to his staff. Finally he had a large shop, a bottega. It was not long before he noted the varying aptitudes of his aids, their speed at some things and their obtuseness in others. Thinking out his problem he saw the advantage of assigning to these helpers the kind of work for which they seemed best fitted. The result was a smooth-running shop, manned by specialists, turning out material more rapidly but in all probability better than before. The master still knew the whole gamut of duties, but his hand touched lathe and mallet less frequently. He remained a craftsman to the end of his days. If he trained a good successor, his name carried on through generations. But were his specialist assistants also craftsmen? For the good of their craft and his own, too, we may hope that the master gave them knowledge of phases of the work other than those in which he had found them most apt. Or perhaps they gained such knowledge elsewhere, after the period of service with him was over. Again you may say, no master craftsman ever did such a thing when cathedrals were built and Cellini cups modeled, or pulpits carved by da Majano. What did Boulle do, and Caffieri and Tijou? Or have pieces been marked as by Boulle just as canvases have been marked Corot, so that he would have had to finish one a day to do them all in his lifetime? No; it is human nature to work out the problem as did our hypothetical master above. In that way he profited by his success and spread his own genius out to more and more people.

No doubt there were not a great many shops like that of this master, but his example appears in the many larger craftsman shops which we have now. They are patterned after his, and they use various mechanical expedients which have been referred to here, and many more. What is more, they are anxious to hear of others that will help them. Again the controlling

thought remains: the master of the establishment still unites within himself the ability both to design and to produce. The difference appears in the subordinates. Among these we find specialists who have no ambition to become craftsmen; and some who may be but laborers in the plant, hewing wood and drawing water that the craftsman's energy may be conserved for a higher purpose. But among these subordinates we also find artisans, skilled minds and hands, that will in the end replace those of the master and perpetuate the craft.

Of such establishments there are many, and their work appears in a myriad places where no one considers it craftsman's work. Perhaps it is not good in design and so does not claim attention, yet according to methods of production it was made by craftsmen. There are not so many craftsmen now, there is not the same competition, or at least not on the same basis, so that good things no longer represent as large a proportion of the whole produced.

Nevertheless it would be well to remember that a craftsman is not a solitary individual, who is bound to have a halo in the hereafter because he is a craftsman, and whose work is bound to be good because it was done by a craftsman. Craftsmanship improves as do other things, by competition, on the old theory, "the more milk, the more cream." Craftsmanship characterizes the plant as well as the individual. When that plant uses machinery which becomes too complicated for one person to master, or where there are too many machines for him to control, the plant becomes a factory, and we will find it used for quantity production. But until that point is reached and as long as the master still unites within himself the ability both to design and to produce everything his establishment turns out, we have craftsmanship. The presence of steam, electricity or water motive power is no bar to craftsmanship, nor is the use of machinery. We have come a long way from the old conception, though without question there will always be craftsmen who work with their own hands and with the simplest tools because they like to—and can afford to, which may be more important in these crowded times.

In the larger establishment of the successful master craftsman we have already found two characteristics of the most complicated

modern industry producing objects of industrial art. We find him counting upon certain power-driven machines for roughing out, and we find him organizing his plant to take advantage of special abilities of his aids. The first of these is the basis of quantity production, or standardization; the second leads to specialization, the two salient factors in modern manufacture. The machines have been carried to a degree of intricacy that defy description and that require the highest type of specialists to man them, yet others to make them, and still others to set, thread, gauge, harness and in other ways prepare them for operation. Add to that the insistent demand of hundreds of millions for textiles, furniture and other objects of industrial art and combine this with the comparative facility and ease of production offered by automatic machines, and present conditions of design in manufacture will be readily understood.

The craftsman may make more than one object of a given design, but he will not undertake to do this incessantly, because it would dull his imagination. When the machine first became a promising factor in industrial art production the craftsman did not see his opportunity of working with it and for it. He could then have saved us from the slough of despond into which these juggernauts dragged us. Had he, with his ability as designer and maker, produced models for the machine to follow, the manufacturer would now be a cultivated person from the standpoint of design. Instead he eschewed the machine as an engine of the devil, he fought it, derided it, forgetting that, after all, it was simply a tool. To be sure it had gone beyond all bounds in ingenuity and had acquired all abilities except that of thought; it might easily be regarded as an enemy of the hand. Yet when the craftsman first harnessed a motor to his balling mill he began the era of machinery as we have it. So the machine has grown in importance and design has been valued at less than digging dirt.

But meanwhile other things have happened. There has been a public awakening with regard to the value of and interest in design. There has grown up the keenest rivalry among manufacturers and among retailers. This rivalry brought about better execution to begin with as well as the use of

always better raw and fabricated materials. But when processes have been improved until the apex of ability seems in sight, other ways of encouraging public purchase must be sought. Here certain long-headed manufacturers soon lead the way; they see the selling value of design. To a great extent the idea has been conveyed to them by the dealer, who in turn has had it impressed upon him by the ultimate consumer's purchases and rejections.

Thus is ushered in a new era in manufacture of industrial arts. Today manufacturers are competing not only on the basis of material and methods of production but also on the basis of design. This they have worked out in two ways. First, they have tried to obtain the best original designs and have followed the best ideals of craftsmanship in taking advantage of the utmost possibilities of their mechanisms (his tools) and in profiting by the resources of science and invention.

To be sure the manufacturer must count in thousands. He cannot make one chair, one bracelet, one rug. His business is to supply the mass, and for this numbers are needed, quickly produced. The manufacturer of today, in supplying the mass of the people with the things which it needs not next year or next month, but the day after tomorrow, has had to do the best he could with design; he was not craftsman—trained. Consequently, when he first began his work he saw only the multifarious reproduction of a single design, and he found the value of the design by dividing the supposed original cost of it by the number of times it was reproduced. But now he thinks differently; he now knows that the repetition makes the design more valuable and that practically its entire original value must be included in the selling value of every repetition of it. That is salutary reasoning, and it will be the salvation of design in industry. Hence the modern manufacturer's constant demand for good design, design made with some regard for the machine's ability to produce it. Hence also his constant complaint about the schools which teach designing on paper, where the third dimension does not come into play. The craftsmanship of the ultimate objective does not appear in the designs now generally offered the manufacturer. The paper drawing, after all, is but the smallest part of

the process of execution from the manufacturer's point of view.

In this way the manufacturer seeks to approximate, though vicariously, the craftsman's first requirement, the ability in design. The craftsman's other quality was the ability in execution of the design. These two things the craftsman combined within himself. The manufacturer cannot do this; quantity production requires specialization. He accordingly engages the foremost experts in many lines of effort to aid him in executing these designs. He may know the details, but he does not himself engage practically in production. Through these experts the manufacturer learns things of value to the product he makes, things that reduce its price without curtailing its utility or reducing the value of its design. He learns of ways and means of threading a loom and operating shuttles that may evolve an entirely new type of weave. He learns of expedients in dyeing; industrial chemistry having become a powerful influence in production, he also learns of new materials that will make his product more durable, more flexible, a better ground for color, etc. He relies upon the metallurgist, the bacteriologist, the entomologist, the botanist; he may even maintain laboratories and experiment stations of his own. In addition he develops to the highest pitch the special abilities of his artisan-operatives, so that their specific work, though itself only one of a hundred processes in producing an object of insignificant final cost, shall represent the last word in skill and knowledge.

Thus the manufacturer seeks to approximate the craftsman's ability to execute design. How well he succeeds we know. We buy and use his product. We criticise his product, knowing nothing of ways and means of its making. It is made by machine; it must be bad, is our snap judgment. No greater fallacy could be favored among those who have at heart the progress of American design. There *is* a craftsmanship of the machine, there is a craftsman feeling in the factory. In the reeking and clattering foundry, in the droning and rattling mill there are men and women whose ideals and methods of work are those of the craftsman of old, in many cases coming much closer to that standard than do those who profess to follow directly in the older craftsman's footsteps.

A TRIPLE STANDARD

As part of the generally increasing interest in industrial arts, as a matter of concern in daily life, comes the desire on the part of the public for a basis of judgment when making purchases. Needless to say curtains and wall brackets must be considered from different viewpoints in order to determine their usefulness, yet a general standard may be established to control appraisal of any kind of industrial art objects. Such a standard will be threefold. It will consist of the three gauges of excellence called material, execution, and design—and the greatest of these is design.

Material and the best preparation of it for use must remain chiefly a matter not of skill but of honesty. The best fabricated materials are available for the manufacturer of industrial arts. Better than that, a good many of us have a fair ability to judge materials. Execution is a matter chiefly of skill. There we are apt to yield a little to the maker or dealer who says, "that is the only way this can be done," or "that is the best way." In regard to execution we cannot judge as well, but we can detect flagrant omissions or carelessness. Even to the inexperienced a poor chair frame will look flimsy. On the other hand the dressing in certain novelty fabrics may make them look like organdie, while the first washing may make them look like mosquito netting. In such cases experience is again the best teacher, and the tradesman with poor standards in his shop need not be patronized.

But in the third member of our triad, design, comes the real difficulty. This is the making and unmaking of the best material and the most painstaking execution. How often have we seen a labor of love, as to workmanship, lost through a half-knowledge of design that gave it a poor garment. Workmanship has often come to the rescue of poor raw material, and good material has often excused careless workmanship, but the best of either will never make good the derelictions of a poor designer. Fortunate is the fact that the stores have come to the conclusion that the public wants better design. Their "talking points" when making a sale now include statements intended to impress the customer with the color harmonies or the

lines of an object. Long ago it was discovered that customers could not be told that they wanted certain things, and the stores instituted courses of instruction in salesmanship. Now it becomes obvious that the customer knows something of design, and an effort is made to give the salesperson a groundwork in that as well. Thus we find the triple standard coming into play there as well. A safe beginning in thinking of any object of art, before the purchase becomes a fixed thing in the mind, is to review mentally the questions: is it pleasing to look at; is it well made; is the original material of high grade?

But what of utility? That *is* design. Design is always of double significance in the industrial arts. It must satisfy the two requirements of suitability to purpose, which is utility, and of satisfaction for the eye, which is beauty. One is physical, the other mental, but both must be met to make a good design.

A beautifully designed blanket which is not warm is a fraud in every way, and we may be quite sure that but few persons would consider the design higher than the warmth in this instance. Thus utility comes to the fore. But what of certain floor lamps that grace the shop windows? These are certainly useless, so far as practical purposes may be given any weight, but they seem to command prices just the same. The analogy with the blanket will not hold. The same is true of all types of objects which cater to fashion, gowns, footwear, millinery, as well as of many kinds of objects that go into the home or on our persons which may be said to subscribe to fads, such as the enamel belt buckle, the deliriously beautiful kewpie doll, jade earrings, batik smocks, and the queer products of the backwaters of deluded minds called "art embroidery," "art furniture," "art curtains" and the like. Subjected to the triple standard these anemic efforts at industrial art would not stand the light. Such things, as well as many that have to do with our daily clothing, are made of poor material, certainly in many cases not calculated to do the work asked of it; in the majority they are not granted the best workmanship. They have only the merest external application of design, or what passes for design in some quarters.

Being entirely superficial it cannot be true design which is conceived as one with the material and the workmanship.

NOTES

Interesting and very worthy of note is the Association of Arts and Industries, Chicago's effort to bring into line all types of activity and thought in that city, which have any bearing upon design in industrial art or which have any sympathy with the fine arts. The effort seems to us one of the most highly commendable which has yet been announced. Its directors include artists and manufacturers, artists and publishers. Their personnel is varied enough to guarantee a catholicity of feeling which ought to make for solidarity of purpose. Their self-appointed task is no different from that which any large city, or any small city for the matter of that, must make its own. It is to foster an understanding of the cultural value of art and inculcate an appreciation of design as a factor in home furnishings, clothing and other types of the homely arts with which we perforce surround ourselves. There are many ways in which this task may be approached. There are many ways in which it has been approached and almost as many ways in which it has come to an uninteresting end. In most cases interest flags and the effort peters out. Chicago's effort has begun under proper auspices, its direction will be controlled entirely by the degree to which it clings to a definite program of action, its success will depend upon its ability to maintain a singleness of purpose. Many cities will watch closely every step this association takes, and a good example set by Chicago in this project may mean much to the advancement of art among us.

Announcements at the
GIFTS TO Metropolitan Museum in
VARIOUS New York include one state-
MUSEUMS ment of particular interest
to lovers of modern art.

Mr. Edward C. Moore, Jr., has given the museum the sum of \$10,000 for the purchase of objects of modern American and European decorative art. Mr. Moore holds forth the promise of giving a similar sum annually for

this purpose until the sum of \$50,000 is reached.

The Metropolitan Museum is particularly fortunate in this opportunity, the possibilities of which open a prospect which would be gratifying in any community.

A bequest of \$250,000 from the Amos F. Eno estate, long in litigation, was also announced, as well as a gift from Clarence H. Mackay of \$6,000 for the uses of the department of Arms and Armor.

From Mr. and Mrs. John G. Shedd the Chicago Art Institute has received the sum of \$50,000. No conditions as to the use of the money were stipulated. In recognition of the generosity of the donors the Institute will name one of its new galleries now under construction the John G. and Mary R. Shedd Gallery. Mr. Shedd is president of Marshall Field and Company, having recently celebrated his fiftieth year in their service.

Through the bequest of Mrs. Mary G. Ropes the Worcester Art Museum has received a collection of paintings by Dutch, Spanish, French and American artists, together with the sum of \$10,000 for their care and an additional sum of \$10,000 for further purchases.

A PRINCELY GIFT Few gifts to museums approximate in importance that made by Mr. George F. Baker to the Metropolitan

Museum of Art, and announced recently. Mr. Baker donated the sum of one million dollars "to constitute an Endowment Fund, the principal of which is to be kept intact, the income to be used for its corporate purposes." Thus the principal is safeguarded, but there is no restriction as to the use of the income. Too often does the gift entail an added expenditure for upkeep, overhead, or in some other way limit its own usefulness. Mr. Baker's conception of the value of the Metropolitan Museum to the city of New York is evident in the nature of his gift which allows the museum freedom in the disposition of the income for the general purposes of maintenance and administration. Such funds are doubly welcome to any public institution.

At about the same time the City of New York voted the sum of one million dollars for

the completion of the large south wing of the museum building, including the finishing, furnishing and equipping of thirty galleries. This wing will provide permanent exhibition space for the famous Altman Collection owned by this Museum since 1913 and, in addition, offer further opportunities for rearrangement of other collections.

SCHOOL OF AMERICAN SCULPTURE W. Frank Purdy, long president of the Art Alliance in New York and for thirty years in charge of the department of sculpture at Gorham's, New York, will relinquish that connection in order to undertake the management of the School of American Sculpture. This school was founded by Solon H. Borglum about four years ago. It will be reopened in Fifty-ninth Street, New York, on October first. Mr. Purdy will be assisted by a committee of governors, including Daniel Chester French, Herbert Adams, Robert I. Aitken, Frederic W. MacMonnies, Hermon A. McNeil, George Grey Barnard, Anna Vaughn Hyatt, Frances Grimes and Mahonri Young.

HUBBARD'S ETCHINGS AT BIRMINGHAM, ENGLAND During the whole of September and October there will be on view in the foyer of The Repertory Theater at Birmingham, England, an exhibition of drawings and etchings by E. Hesketh Hubbard, R.O.L., A.R.W.A.

Mr. Hubbard is the founder of The Print Society, an international society of etchers and print collectors which numbers among its members many Americans, both artists and collectors. He is the author of "On Making and Collecting Etchings" and a member of The American Federation of Arts, The Chicago Society of Etchers, and the Print Makers Society of California.

Miss Leila Mcchlin, secretary and editor, The American Federation of Arts, Miss Frances R. Howard, Miss Katharine H. Nicolson and Miss Margaret E. Rohrer, members of the Federation's staff, returned from a two-month holiday in Europe on the S. S. *Columbia*, sailing from Glasgow September 2 and arriving in New York a week later.

THE AMERICAN FEDERATION OF ARTS

Bulletin—Exhibitions

- PHILADELPHIA WATER COLOR CLUB. Pennsylvania Academy
of the Fine Arts. Twentieth Annual Exhibition. Nov. 5—Dec. 10, 1922
Exhibits received prior to October 17, 1922.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsyl-
vania Academy of the Fine Arts. Twenty-first
Annual Exhibition. Nov. 5—Dec. 10, 1922
Exhibits received prior to October 24, 1922.
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine
Arts Galleries, New York. Nov. 17—Dec. 17, 1922
Exhibits received November 1 and 2, 1922.
- NEW YORK WATER COLOR CLUB. Fine Arts Galleries, New
York. Thirty-third Annual Exhibition. Dec. 26, 1922—Jan. 9, 1923
Exhibits received prior to December 20, 1922.
- AMERICAN WATER COLOR SOCIETY. Fine Arts Galleries, New
York. Fifty-sixth Annual Exhibition. Dec. 26, 1922—Jan. 9, 1923
Exhibits received prior to December 20, 1922.
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One hundred
eighteenth Annual Exhibition of Oil paintings
and sculpture. Feb. 4—Mar. 25, 1923
Exhibits received prior to January 17, 1923.
- NATIONAL ACADEMY OF DESIGN. Fine Arts Galleries, New
York. Ninety-eighth Annual Exhibition. March—April, 1923
Exhibits received March 1 and 2, 1923.
- ART INSTITUTE OF CHICAGO. Thirty-fifth Annual Exhibition
of American Paintings and Sculpture. Nov. 2—Dec. 10, 1922

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IN THE NEW YORK GALLERIES—NOVEMBER

The Metropolitan Museum is holding a special exhibition of more than one hundred examples of furniture from the workshop of Duncan Phyfe. These have been lent by friends of the Museum and may be seen in the Gallery of Special exhibitions until December 15.

The Brooklyn Museum opens on November 14 an international show especially stressing contemporary English painters including such artists as Augustus John, Frank Brangwyn, William Rothenstein, Steer, Orpen, Tonks and others.

The National Academy of Design will hold its winter exhibition at the American Fine Arts Building, from Saturday, November 18 to Sunday, December 17, inclusive.

The Annual Exhibition of Books of the Year is being held at the National Arts Club throughout November.

Etchings by Whistler occupy the special exhibition gallery on the third floor at the Public Library and fine bindings from the Spencer collection are in the adjoining room.

At the Art Center the Cooperative Gallery is occupied by a group of craftsmen including important work in jewelry by Georg Jensen, ceramics by the Jugtown Potteries, textiles by the Flambeau Weavers, and various crafts by members of

the Art Alliance of America and of the New York Society of Craftsmen. In other Galleries may be seen illustrations in black and white by Mrs. E. J. Babcock from November 6 to 12; decorative illustrations by Eliza Buffington from November 15 to 29; and an exhibition of students' work from the Louis Comfort Tiffany Foundation from November 15 to December 16. Hand painted boxes by Russian artists and Japanese prints by Hasin and by Shinsui, young artists of Japan, are also on view.

Original lithographs by Bolton Brown are on exhibition at the Knoedler Galleries during the latter part of October.

Nineteenth century water colors and drawings and modern bronzes form the special exhibition of the month at the galleries of Scott & Fowles.

The first exhibition and sale by the American Art Association in its new Galleries at 30 East 57th Street will be held about November 4 and 5.

Paintings by Charles W. Hawthorne and by Alice Worthington Ball may be seen at the Macbeth Galleries until November 20. In the same Galleries the sixth exhibition of Intimate Paintings will be shown from November 21 to December 11 and in the lower Gallery during the same period there are paintings by George Wharton Edwards.

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IN THE NEW YORK GALLERIES—NOVEMBER

Works by Prud'hon and paintings by the American artist, George Biddle, are on view at the Wildenstein Gallery.

Etchings and lithographs at the Kraushaar are by Whistler, Legros, Bauer, Mahonri Young, John Sloan, Jerome Myers and others.

Paintings by Aston Knight may be seen at the John Levy Gallery.

Paintings by Robert Nisbet are on view at the Milch Gallery from October 25 to November 11, and will be followed from November 13 to 25 by paintings by Walter Ufer.

Water colors by Charles Demuth are on view at the Daniel Gallery.

Oil paintings by E. Mollenhauer may be seen at the Didensing Gallery.

The Nannet Painters are holding their annual exhibition at the Babcock Galleries until November 11. Paintings by Russell Cheney will be shown here during the middle of the month and on November 27 the Guild of American Painters will open its annual exhibition.

Seventeen contemporary American women painters and sculptors are holding an exhibition of their work at the Ainslie Galleries during the first half of November; colors by Dee Beebe may be seen during the latter half of November.

Sporting Prints by the American painter, Charles Morris Young, may be seen at Ackermann's during November and December.

American sporting pictures and prints are being shown at the Brown-Robertson Gallery the first half of the month, to be followed by portraits in water color by Elinor M. Barnard.

An important exhibition of paintings by late William M. Chase may be seen the latter part of October at the Fergil Galleries; during November there is an exhibition under the auspices of the Garden Club of America.

Oil paintings by Harold Weston will open about the middle of November at the Montross Gallery.

The Christmas Sale and exhibition at the Arden Gallery consisting of prints, tapestries and objets d'arts will last through November and December.

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NOVEMBER, 1922

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THE BRIDESMAIDS

A PAINTING BY
LYDIA FIELD EMMET

THE AMERICAN MAGAZINE OF ART

VOLUME XIII

NOVEMBER, 1922

NUMBER 11

THE INESTIMABLE VALUE OF BEAUTY¹

AN ADDRESS BY THE FRENCH AMBASSADOR
HIS EXCELLENCY, JULES JUSSERAND

INTERESTED as you are, all of you, in everything that pertains to art, it must have often occurred to your minds that it is impossible to look at this world, as Nature has shaped it, without experiencing a feeling of gratitude towards the Maker of all things, who has filled it with so much beauty.

We are so accustomed to the sight that it does not strike us as it should and as that beauty deserves. We travel far and wide to see wonders, and this is quite proper, for those wonders are sometimes radiant with beauty and aglow with romantic or historical interest. But whether we go far or near, and "see America first" or last—and America with her Yellowstone Park, Grand Canyon, Mariposa Grove and other marvels certainly possesses some of the wonders of the world—let us not be blind to the beauty without peer which surrounds us and which we can enjoy without traveling, simply by opening our eyes: the beauty of a ray of sunshine playing among the clouds or on the water, the beauty of a leaf with its indented rim and its solid yet fanciful and elegant nerve structure, of wild flowers, wild birds and insects, with their song and their hum, of modest thorns and brambles.

Walking in the woods with which this city has been blessed, following the river, noticing the grey rocks with a variety of plants growing in the hollows and garlands of wild roses and honeysuckle wreathing the stones, one cannot help thinking: what a

wonderful gardener we have on this earth who has an eye for the slightest detail, and will use even a dead leaf for an ornament. A great Gardener indeed.

Men come with their needs which must be satisfied, and are more and more imperious and exacting. Less numerous, less ambitious, with more leisure and fewer means to alter the work of the great Gardener, they spoil much less, in former days, the aspect of the earth. Their cities grew, to be sure, anyhow; huddled together in the narrow precincts of their walls (for, without a wall, an inhabited place was not a city, but a village), their houses were separated by tortuous, unhygienic lanes; but not one of those tall-roofed, many-gabled dwellings, even the humblest of them, in which there was not a touch of beauty. Even among comparatively poor ones, some figure or flower or foliage carved at the corners was a pleasure for the eye, the more so because the product of man's hand and individual fancy, and not of some company's machinery multiplying *ad nauseam* the same model.

And do not think that those old-time houses look picturesque because they are old; no, they look picturesque because they ever were so. We can see them neat, clean, brand-new, just finished in the peerless miniatures of Jean Fouquet, the glory of French art in the fifteenth century, and we are as much attracted to them as when we find one of them with the halo of age, surviv-

¹ An informal address delivered at the Opening Session of the Thirteenth Annual Convention of the American Federation of Arts in Memorial Continental Hall, Washington, D. C., May 16, 1922. The title was added some weeks later by the Editor as indicative of the trend of the text.

ing in some old city, in the midst of tall, modern buildings which seem to look down upon them but cannot, however, dwarf their beauty.

With the immense expanding of industry which commenced in the second half of the eighteenth century, when inventions began to multiply in earnest, the newly acquired powers had on man their usual effect, making of him something of a tyrant. Bestow suddenly on anyone unlimited powers, if he is not a saint, he will be a tyrant. How could such frail barriers as aesthetic considerations slacken the race for production, increase, force, the assertion of a force so great that it could separate continents and change the face of the earth? What was the beauty of a tree in comparison with the usefulness of a factory chimney? Of course it did not count, and in this we see the effect of the first intoxication of evergrowing power.

Waters, however, find their level and excesses do not last. What do we find now? All those cities, so powerful and wealthy, so immense, so productive have, the best of them, for their chief concern, today, to give to beauty her due, to unbuild, to rectify, to make room for grass, trees and birds, at a colossal expense, which would have been insignificant if the exaltation caused by the race for power, had not stifled at first foresight. The chief cities in America, New York, Chicago, Philadelphia, Buffalo, are, one after the other, adopting plans meant to transform them and cause them to be as handsome to look at and pleasant to live in, as they are populous, active and fruitful.

They are quite right, and from no point of view, not even the practical one, will their money be ill-spent. First, they must have the feeling that they are fulfilling a duty. Invited guests on this earth, we must behave as any guest in a private house or garden, carefully avoiding to spoil it, rather making some gift, as a souvenir, for its embellishment.

Beauty, on the other hand, is not simply a "joy for ever," it is a force, a tonic, a moral help, an assuager of pain. To allow it to decay or to be misunderstood, is the squandering of a useful force, a force for good. None of you, I am sure, would be tempted to tax Emerson with undue optimism for having said: "All high beauty has a moral element in it." The most modest

as well as the highest is, moreover, an assuager of pain, and I know of a couple who, during the saddest days of the World War, would now and then pace the woods around this city and whose troubles were made less acute, for awhile, by those peaceful surroundings. They would mentally ask those flowers, trees and birds: Have you any message for us who suffer? And it seemed as if those American flowers, trees and birds would answer: Be comforted; Truth shall conquer; Liberty shall conquer, and they did.

The chief advantage which, up to a recent date, in this modern world of ours, the man of wealth had over the laborer, was leisure. Most of the principal pleasures of life have become, in civilized countries, accessible to nearly all men: the paramount pleasure of being free and of freely rearing one's family, the satisfaction of having within reach a quantity of enjoyments or amusements which their rarity or price formerly caused to be the privilege of the few and so on. But the man of small means lacked leisure; no hours, on ordinary days, for thought, relaxation, pleasurable study, friendly intercourse. Now he has leisure, eight hours of it more or less every day; a treasure has been placed in his hands, and this treasure, like force, suddenly becoming his property, is full of possibilities but fraught also with dangers. How will he fill those eight empty hours? Few social problems are of greater importance for the immediate future of mankind, or need more delicate handling.

No dictating, teaching, preaching, with any touch of imperiousness, will do. A general raising of the level of minds and hearts will much better lead men to come, as of their own accord, to the proper conclusions, and what can best appeal to hearts than the heart? The less doctrinal, the more friendly the teaching, the greater the results. Education is given free to all in America, in France and in many other countries; it must not be given any way, it must be given a certain way; the sentiment animating the educator will go far towards opening people's eyes to many a source of happiness, undetected by them, though the source often flows unobserved through the grass at their very feet.

Symptoms there be which show that these are not impossible, hopeless attempts. The living in a state of freedom, a basic education

conferred upon all, museums, libraries, handsome places for honest recreation opened free to everybody, equality among men insuring a greater intercourse, will facilitate matters and cause the mass, by degrees, to better understand which pleasures elevate, and which lower, men's natures, the first leaving them stronger and happier, the others weaker and more miserable. I always like to remember, leaving at the same time as an immense crowd, on a summer Sunday, the Palace at Versailles, now as you know an historical museum; the time for closing had come and the well-known words were echoed throughout the galleries: "On ferme, on ferme." Two peasants, man and wife, were at the door, and, unaware of the rigidity of the rules, insisted with the guardian to be allowed to stay a little longer. Inexorable was the guardian who had no choice, and moreover personally longed for a stroll under the trees. "What a pity," the couple exclaimed, "it was all so beautiful."

The great merit of Major L'Enfant, on whom our chairman and the respected and justly popular Chief Justice and former President of the United States have bestowed such praise, was that he wanted the Federal City to be, on an immense scale, what is the palace of Versailles for the present generation—a thing of beauty, and one which would, at the same time, stir up patriotism and improve the minds of the inhabitants and visitors. The son of a member of the Academy of Fine Arts attached to the manufacture of the Gobelins, L'Enfant was one of the earliest friends of American independence, having enlisted as a volunteer even before Lafayette, having been severely wounded at Savannah and entertaining, from the first and ever after, an absolute faith in the future of the country. Duly authorized by the French Government, he remained after the War of Independence in order to make himself useful, and one of the ways in which he succeeded was in planning this city of Washington, of which I begin to consider myself as one of the oldest inhabitants. Some had doubts as to the greatness of the new republic; L'Enfant had none; he felt sure that it would ceaselessly grow and ever remain independent, and he made it clear to General Washington, in the letter by which he asked that the plan be entrusted to him, that he wanted to map

out a city, not for the three million inhabitants of his day but for the untold millions of the future: "a plan," he wrote on the 11th of September, 1789, "drawn on such a scale as to leave room for that aggrandizement and embellishment which the increase of the wealth of the nation will permit it to pursue at any period however remote."

The principles which guided him are the very ones which the artists trying today, at a prodigious expense, to improve the greatest American cities, want to follow. No particle of possible beauty was to be squandered; avenues should open toward impressive distant sights; the best was to be made of the favorable circumstances resulting from the undulating nature of the ground; flowing waters should be abundantly provided for health and enjoyment. And the city should be withal a silent yet eloquent and forceful teacher of patriotism and virtue. "The center of each square," said L'Enfant in his explanatory report, "will admit of statues, columns, obelisks or any other ornaments . . . to perpetuate, not only the memory of such individuals whose counsels or military achievements were conspicuous in giving liberty and independence to this country, but also those whose usefulness had rendered them worthy of general imitation, to invite the youth of succeeding generations to tread in the paths of those sages or heroes whom their country has thought proper to celebrate."

L'Enfant died, as is well known, in dire poverty; generations succeeded each other, and the city he had so lovingly planned, developed slowly, derided by all, as the city of magnificent distances, of streets without houses and houses without streets, and so on. When I first came to America the lower part of Sixteenth Street, near Lafayette Square, was still lined with shanties for colored people, and the remains of the Major lay forgotten at the foot of a tree in the suburbs.

But waters ever find their level; among this grateful people who hates to forget, the day of justice for L'Enfant was sure to come, and it came. A great day it was when his coffin, surrounded by soldiers of the Engineer Corps to which he had belonged, was placed under the dome of the Capitol, in the presence of the one who has just spoken of him in such appropriate terms, President Taft, and his work, foresight, faith in the

future of the nation were duly praised by Vice-President Sherman and by Commissioner of the District, Henry Macfarland, who has, like the Vice-President, now gone from among us, both of them profoundly regretted by all who knew those model citizens, earnest, active, open minded, whose cheeriness acted like a tonic on all who frequented them.

At a commanding place in Arlington cemetery, surrounded by the tombs of soldiers who belonged like himself to the American Army, including those who went of late years to the rescue of his own country at the time of France's greatest peril, this lover of America, so fond of historical associations and of beautiful prospects, now rests forever; and from that spot can be seen in their grandeur the noble river, the distant hills and the ever-growing capital of the Forty-eight United States.

Ever growing, it now spreads far beyond the limits defined by Washington and by L'Enfant. It is the earnest hope, I believe, of most of the inhabitants that, in the planning of these ceaseless additions, the guiding principles of the original designer should not be entirely lost sight of, and that those

undulations of the ground which were one of the causes for the selection of the spot by George Washington, should not be too uniformly leveled, with hills dumped into valleys, crushing rivulets out of existence, and providing a maximum platitude. Of course more houses can in this way be huddled together; but why should they be huddled together? There is plenty of room beyond, and owing to new means of communication, what in olden days were forbidding distances have no terror now for anyone. So speak, to my knowledge, many inhabitants of this city.

In this, as in many other problems, the advice of a well-informed and disinterested association like yours is sure to be of great use. One of our poets has embodied a deep thought in this beautiful line:

"Que d'heureux on ferait du bonheur que l'on perd!"

So many people could be made happy with all the happiness that is being squandered! May you more and more succeed in securing for men the maximum happiness which may result for them from a right understanding of beauty.

"Observation of nature, love of beautiful things, delight in noble literature, gratitude for the highest forms of wit and humor, sympathy with all sorts and conditions of men, reverence for the majesty of the universe, kindness to all, love of children, and devotion to the home, these operations of the human spirit bring peace to the heart of man and continue their ministrations to his happiness with an increasing power of joy as his personality enlarges itself to receive the highest revelations of Life."

From "The Mirrors of Downing Street"

ART AND THE MUNICIPALITY¹

BY WALTER ARMSTRONG

City Attorney, Memphis, Tenn.

I BELIEVE that the time has passed when a municipality can discharge its obligations to its citizens by maintaining a fire and police department for the protection of life and property and furnishing a sewerage and water system for purposes of sanitation and health. Any such narrow conception would rule out the magnificent systems of parks, public playgrounds and municipal athletic fields of which all progressive cities boast. Even these things, however, furnish but means for recreation and minister but to the spirit of play.

In the progress of modern civilization the time is rapidly approaching, if it has not already come, when a city will be deemed recreant to its duty, which is interested only in conserving the material welfare of its people by safeguarding their property interests, preserving their lives and health and affording them opportunities for practical education. Society must go further and seek to elevate its members by furnishing to them good books which will acquaint them with the best that has been said and written during the storied years of the past, and wonderful pictures which will inculcate in them that love of the beautiful and that elevation of spirit which, after all, are the things which most signally distinguish mankind from the brutes of the field. For a city to neglect this duty and remit its people to the commercialized amusements which are proffered by profit-taking purveyors is to default on the obligations which it owes to the men and women who form its citizenry. It is in this spirit and for these reasons that the Park Commission of the city of Memphis believes in supporting your endeavors and in fostering the interests which you represent.

In conclusion, may I suggest to you one way in which I think that you can help forward this spirit: It is by not shutting yourselves in your ivory towers, but by seeking to bring to all of the people that love and appreciation for art which to you is a thing so natural, but which must be

brought to them by a continuous process of suggestion and education. This work, I am sure, you are already doing; but there is one specific phase of it which you may perhaps not have in mind. I happen to be a lawyer, and there is one rule of law in connection with things artistic to which I wish to direct your attention. It is a canon of constitutional law that no man's property may be taken for public use without compensation. Many courts have construed this rule as meaning that no regulation limiting the use of property for reasons solely artistic or aesthetic can be upheld. You will readily see what a great handicap such a rule is to the efforts which are being made to mitigate the billboard horror and forward the present-day movements of city planning and zoning. The aid which you can render is this: While, theoretically, our written Federal and state constitutions are rigid and not subject to change without amendment, yet, practically, the result of written constitutions is that they retard but do not prevent the progress of social and economic ideals. They are drag anchors upon, instead of absolute barriers to, advancement. The courts follow, but at a distance in the rear of those who carry the banners of progress.

At present one may not offend another's sense of hearing or smell by the creation of a nuisance, but there is no limit upon the affronts which may be inflicted upon the sense of sight. It is my belief, however, that the question is not *whether* but *when*, the courts, on this subject, will catch step with those of you who are seeking to preserve from desecration the cities and beauty spots of this America of ours. The greater the force of public opinion upon this subject the sooner will that time come. I therefore ask that you lose no opportunity of urging, by pen and tongue, the adoption of principles which will enable public officials to stay the devastating hand of commercialism whenever it makes an ugly threat against nature and beauty.

¹ Excerpts from an address made at a meeting of the Southern States Art League, Memphis, Tenn., April 19.



PASTORAL MUSIC

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EASTMAN THEATRE, ROCHESTER, N. Y.



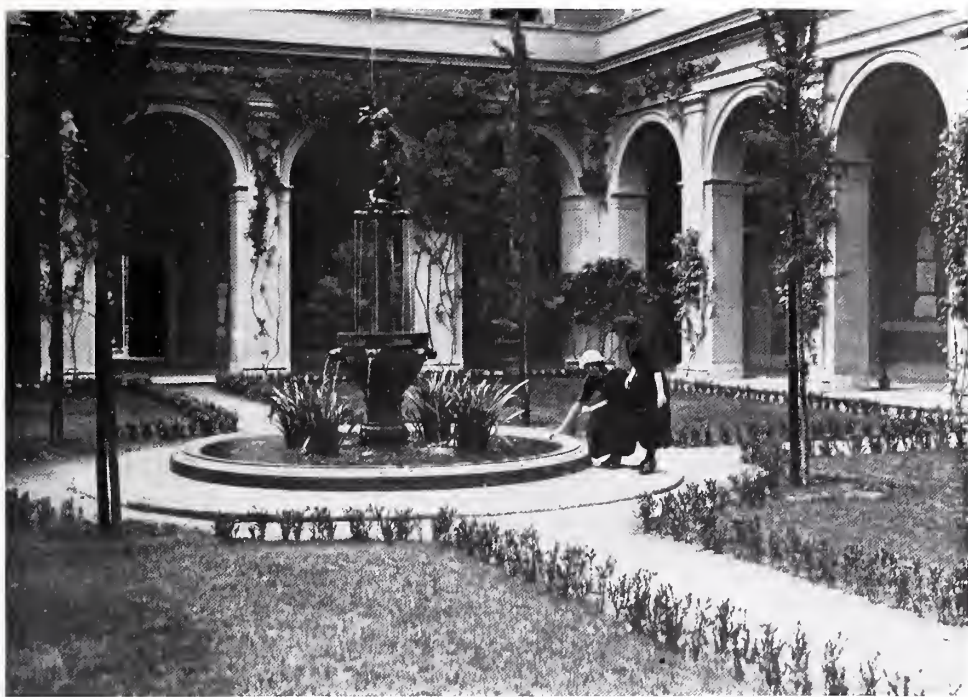
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COURT OF THE AMERICAN ACADEMY IN ROME, WITH FOUNTAIN BY PAUL MANSHIP, F. A. A. R.

THE SECRET OF THE AMERICAN ACADEMY IN ROME¹

BY ROYAL CORTISSOZ

IF I MAY be permitted a brief reminiscence, I think I can give you a clue to the secret of the American Academy in Rome. That institution sprang from the genius of a great architect, Charles F. McKim. He invented the Academy; he fostered it. It is his legacy to American art—added to the magnificent series of buildings he left us. The little anecdote I have to tell you relates to McKim. More than thirty years ago, several years before the Academy was launched, I made my first visit to Rome. I had been, in my youth, in McKim's office. In Rome I met my friend William M. Kendall, who is a McKim man to this day, a partner in the old firm. Well, while we were foregathering, we heard that McKim was coming down to Rome and we planned

to take charge of him for a day at least. We did so, and one of the particular things we managed was to take him to the Villa Doria Pamphili, with which we were both in love.

It was a miraculous day in spring. The sky was never more perfect. The trees and turf and shrubs and flowers were all in a blissful state. Presently we were standing about near the big grottoed fountain. A great white peacock stepped on the parapet above it and spread wide his tail. We seemed in the presence of some lovely picture, which grew lovelier even as you watched. McKim sat him down on the edge of the fountain, looked about, and fell into a reverie. He came out of it in a moment and, turning to me, he murmured, "How beautiful it all is; how beautiful it

¹ An address delivered at the Thirteenth Annual Convention of the American Federation of Arts, Washington, D. C., May 16, 17, 18, 19, 1922. Session on Art Teaching, Corcoran Gallery of Art.

all is." It was out of that emotion, I venture to assert, that he developed the idea of the American Academy. It set him to thinking of what young artists from America might perhaps accomplish if they, in their turn, could be initiated into the beauty of Rome.

You have to hold fast to that matter of beauty if you want to understand what McKim was driving at when he planned the Academy. He was, no doubt, a practical man, as an architect is bound to be, and I can recall how on that very visit of his he was careful to obtain tangible records of things that interested him. He had one of his young draughtsmen with him. When McKim saw a cornice, or a window, or a portal, that he wanted to remember, it was the draughtsman's duty to make a drawing of it, and to take measurements giving the drawing a value higher than that of a photograph. McKim had an eye for facts. But above all things he had an eye for beauty, for elements in the great spectacle of Rome which you cannot measure, which you cannot draw or photograph, which you can only feel. It was to bring those elements within the range of an educational scheme that he invented the Academy.

It was that divine, imponderable force which we call "inspiration" that he had in view, the inspiration we needed then, that we need now, and that for the purposes of the artist you can find nowhere as you can find it in Rome. Technical training we can get here at home or we can get it at the *École des Beaux-Arts* in Paris—and let me remark, in passing, that McKim was always a friend to the educational advantages of Paris, which he had himself enjoyed. But he realized that neither at home nor at Paris could the young artist obtain from the atmosphere enveloping him the lessons in taste, in judgment, in scale and proportion, which are so potent in Rome.

There is a droll story about Dan Burnham which, I dare say, some of you have heard before, but I must revive it here because it is so apposite. He was an expert, you know, where the skyscraper was concerned. Someone took him to look at a new building of the sort. "Well," said Burnham, "it makes me think of a wrestling match. It is Greek in the first stage, Græco-Roman in the second, and catch-as-catch-can the

rest of the way up." Haven't you all seen buildings in the United States to which that anecdote applies? One of McKim's purposes in founding the Academy was to lessen, if possible, the number of such violations of the architectural decencies. He saw that if there is one thing more than another which we need it is some influence restraining our designers, helping them to better ideas of balance, of good taste. Our opportunities are prodigious. With our immense area and population, with our civic pride, we are constantly engaged in the erection of public buildings. The country is full of state capitols, city halls, school-houses, theaters, skyscrapers, huge apartment houses, railroad stations, all the bulkier types of buildings. To keep them sane and to see that they at least make some approach to beauty is one of our first responsibilities. The schools of architecture and design in the world do a little to teach us how. But the example of Rome teaches us more.

That is why McKim wanted the Academy to be created. That is why he wanted the young American artist to go there, the young architect, the young sculptor, the young painter. He didn't want these youths to go to Rome to study the rudiments of their professions. On the contrary he wanted them to go with the rudiments at the tips of their fingers. The Academy is a place for picked men, men who know their crafts. What the Academy confers upon them is the opportunity to live in contact with masterpieces and so to fertilize their imaginations. The painter will not derive benefit from sitting at the feet of Michael Angelo, say, alone. He will gain something as precious when he sits beneath Tasso's oak on the Janiculum and looks out upon the great sea of tiled roofs spread before him, the myriad towers and domes, all saturated in some indefinable air which you can only identify as the air of beauty.

John La Farge once told me that study of the old masters was invaluable to him because while their styles differed, they initiated him into the golden virtue of "style" which they all had in common. Rome does that for the artist. He observes there the most diverse types, but every one of them brings home to him the magic of style. If he is himself weak and imitative he will fall into the pit of merely copying

what he sees around him. But, remember, it is the picked man for whom the Academy functions. True talent will not be blanketed by Rome. Consider for a moment some of the artists who have flourished in the Roman atmosphere. Mariano Fortuny was one of them, a painter whose art was absolutely antithetical to the art of the Sistine Chapel. But he drew a rich stimulus from his Roman environment. Glance at the history of music. Could you think of "Carmen" as touched by the genius of Rome? Not for a moment. But some of the most important days of Bizet's life were spent at the Villa Medici. "Everything here is so beautiful," he says in one of his Roman letters. Berlioz was absolutely unhappy as a winner of the Prix de Rome. There are passages in his correspondence and memoirs which incline me to think that he had flashes of actual hatred for the city. Nevertheless it was in his Roman period that he got the inspiration for perhaps the finest thing he ever wrote, the "Harold in Italy." There is one other historic denizen of Rome to whom I must allude, Gibbon. In a famous passage he says: "It was in the gloom of evening, as I sat musing on the Capitol, while the bare-footed friars were chanting their litanies in the temple of Jupiter, that I conceived the first thought of my history." Can't you see that marvellous little snub-nosed man of genius, so dapper, so precise, so intensely "eighteenth-century," lifted out of himself, exalted, made one with the beauty around him? The sublime glamour of Rome penetrates to his imagination, sets it aflame, and he writes his sublime book.

It is to exert some such influence as that that the American Academy in Rome exists. Let me pause for a moment upon our particular need for it today. Technically we are extraordinarily advanced. The other day in the international exhibition at Pittsburgh I saw very vividly illustrated the manner in which we have caught up with and even outstripped the English and French schools in the purely technical aspects of art. We paint, we model, with amazing skill and aplomb. This fact, which I noted at Pittsburgh, is visible in almost any large miscellaneous exhibition of American painting and sculpture. But some things are still missing. Distinction in design is one of them. How much originality, how much

inventiveness, goes with our vaunted manual dexterity? And even more solicitously may we ask, how many fine things are being expressed through our excellent technique? Very few, I fear. Rome shows you the path, at any rate, to fine thinking.

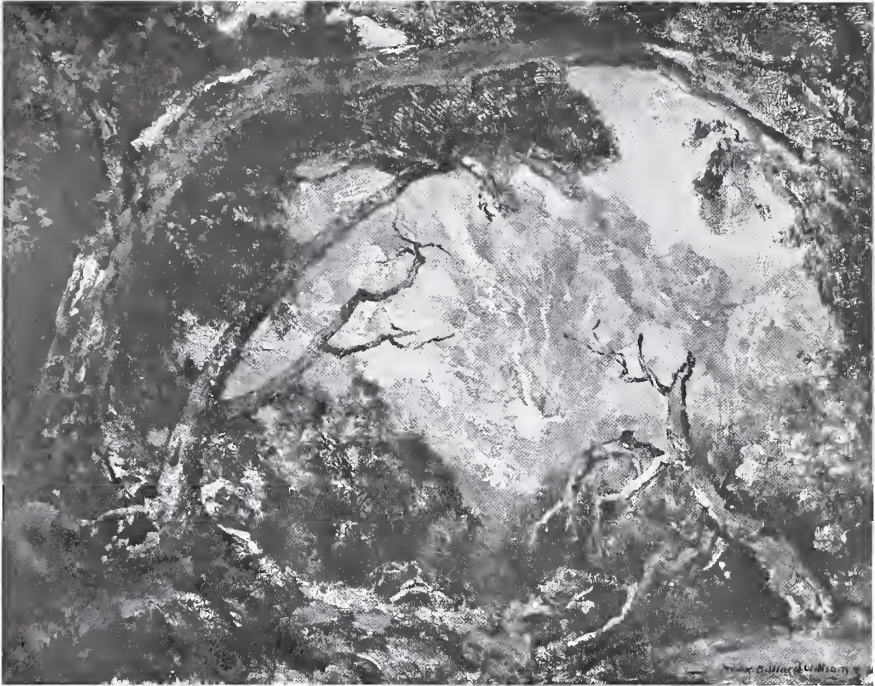
It does so, some commentators will tell you, in ways that have crystallized into conventions. I cannot agree with that. It is only, I repeat, the weakling, who can get nothing from Raphael or Bramante but an impulse to copy them. Your picked man, your man of genuine gifts, and he is the only man who ought to go to Rome, will simply be led by the masters of Rome to a new sense of law and order, to a new sense of grandeur, of line and mass, of discreet detail, and, especially, of style and beauty. He may for a little while feel overpowered by the might of the heroes of the past. But he will soon begin to feel his own wings and to beat them in an atmosphere which gives them a peculiar lifting power. One thing, too, I cannot forbear mentioning. The artist who goes to Rome may take some littlenesses with him but once there they will fall from him. You cannot be common or vulgar in Rome. It is unthinkable. You acquire there—if it is born in you to acquire such things—a broader horizon, a nobler outlook, a higher ambition. When you go to Rome one of the first things you discover is that you know very little about art and that that little is wrong. When you come away you have learned a great deal that is right. And what you do is not unlikely to be a little nearer right than if you had not had your Roman experience.

Observe certain men who have returned in their time from the American Academy in Rome. Think of John Russell Pope, who built the superb Scottish Rite Temple in Washington. Did not his Roman studies help him to make that a masterpiece? Look at the decorations which Ezra Winter painted for the Cunard Building in New York. Would they have been so beautiful if he had never seen the Borgia apartments in the Vatican? Would Paulanship have produced so many beautiful sculptures if he had never been in Rome? I doubt it.

I count myself an old Academy man, although I have never been enrolled amongst its members. I do so because I have been from the beginning, from a date earlier

even than its foundation, a passionate believer in the gospel of beauty for which it stands. Long ago, in ignorance of the fact that McKim was brooding over his scheme, I had dreams of it myself and went about in Rome seeking light on the subject. I went to talk with the directors of the French, Spanish and German academies. They all told me the same thing. Artists didn't need to come to Rome to learn how to paint, how to model, how to design buildings.

There were other and better places in the world for that. But they united in the conviction that study in Rome was indispensable to the imagination, that it was a divine adventure, that it brought an artist closer to the secret of great art. They protested that Rome never could mean a system of teaching. It meant, they said, inspiration, beauty. That is what McKim meant when he founded the American Academy in Rome.



THE TREE ARCHWAY, POINT LOBOS

FREDERICK BALLARD WILLIAMS, N. A.

CALIFORNIA PICTURES BY FREDERICK BALLARD WILLIAMS, N. A.

FREDERICK BALLARD WILLIAMS is one of the few contemporary painters whose works might be hung with those of the so-called "Old Masters" and not be found out of accord. This is partly because his style is classical, his pictures deliberately composed, not snatches of nature, and his tone rich. Whether one prefers the work of the *plein airists* or not, none can deny the

charm of these particular qualities nor the decorative value of Mr. Williams' works.

For the most part Mr. Williams has found his subjects in the vicinity of his home near Montclair, N. J., and has skilfully and effectively introduced in his pictures groups of figures, in a way reminiscent perhaps of certain earlier painters of Europe, yet frankly and entirely his own.



UNDER SUMMER BOUGHS, CALIFORNIA LANDSCAPE
FREDERICK BALLARD WILLIAMS, N. A.

A year ago, however, Mr. Williams spent the summer on the California coast, from whence he brought back paintings representing pure landscape, picturing places he had seen, and at the same time possessing the best attributes of his accustomed style—pictures painted with a full brush, showing fine draftsmanship in construction, tonal quality, with spontaneity of execution and richness in effect. It is not the California of William Wendt, or Benjamin C. Brown, or William Ritschel or half a dozen others, but it is California as he saw it and as others seeing his pictures will see it; and it is a California of extraordinary beauty and bigness and individuality—a California which pours her riches, as it were, at the feet of the least beggar and the mightiest prince, without price or the asking.

Referring to the coast of California as a summer sketching ground Mr. Williams, in a foreword to the catalogue of his paintings when exhibited in the Montclair Museum last winter, said:

“From San Diego to the Golden Gate, and back a little way into the High Sierras, the

variations in landscape character are astonishing. In construction, color, and varied tree forms, all basked in wonderful golden light, the appeal to the nature lover is unending.

“The great barrier of the Coast Range, with the mystery of its finely modeled forms, gives a curious feeling of isolation—an indifference to the rest of the world beyond; a content and perhaps a self-sufficient quietude.

“There is a dense and tangled quality about the undergrowth and grasses, an all-pervading warmth of color, relieved and balanced by the cooler notes of the oaks and eucalyptus; and all is complemented by the wonderful deep blue of the sky. The beauty of California in the summer time has an appeal all its own. There is, then, to be sure, a dry quality to the whole landscape, but not at the expense of a feeling of great virility and life.

“So there is a singular richness and romantic charm about California, in the season about which we hear so little, that lingers long in the memory and beckons one again and again to the Gates of the Golden West.”



LIGHT OF APRIL

BY

EMMA CIARDI

INTERNATIONAL EXHIBITION, VENICE



GALLERY OF PAINTINGS BY ETTORE TITO

PORTRAIT OF HIS SONS AT THE REAR

INTERNATIONAL EXHIBITION, VENICE

IMPRESSIONS OF THE INTERNATIONAL EXHIBITION AT VENICE

THE APPROACH to the International Exhibition held biennially at Venice is by boat. Every ten minutes the little steamers run from the various landings in the Grand Canal to the Public Gardens, where among the trees, back from the water, stand the Exposition buildings. The Italian is the largest, with an imposing entrance vestibule and rotunda and forty galleries, the majority of medium size. This is on the axis of the main roadway, and to the right and left, in a spreading semicircle, almost out of sight amidst the foliage, are the smaller pavilions assigned to other nations.

The British own their own pavilion, and some years ago, it is said, the United States was offered a site for an American building, but did not accept the privilege.

All of the buildings are but one story in height and inconspicuous in character. They do not obtrude upon the Park, nor do they take away from its interest. Quite to the contrary, they add an enormous feature of interest not only to the Venetians

but to art lovers throughout Italy and to travelers from other lands.

When inquiring of the chief steward on a transatlantic steamer concerning an understeward who manifested special interest in the ship's orchestral concerts, I was told, with great surprise and some disdain, that there was nothing unusual in this, for "All Italians love music." In like manner the Italians may be said to love art—to be inherently sensitive to beauty, to value its expression.

The city of Venice values art so highly that it not only treasures what it has, but converts its biennial exhibitions into civic assets. It would be safe to say that nothing is better or more astutely advertised than the International Exhibitions at Venice. Commercially, as well as artistically, they are a success. The sales are large and numerous. For the prints set forth, which may be obtained in duplicate, there are many bidders, and the names of purchasers hang like beads on a string from the thumb-tack fastened in the lower corner. The



FAMILY PRAYERS

ALESSANDRO POMI

PROPERTY OF MUSEUM OF MODERN ART, TOKIO, JAPAN

purchasers of paintings in the Italian section are, to a great extent, public service corporations and business firms of Venice. In some instances, we were told, the purchased works are used for reproductive purposes. One could not endorse them all, or regard them altogether as evidences of high appreciation of merit, for taste varies in Italy, as it does in America, but the pictures were sold.

The entrance to the Italian pavilion is inviting, and the Sala Della Cupola, or Rotunda, was very handsomely decorated with mural paintings of an extremely original character by Gallileo Chini, illustrative of the development of art from primitive time to the ripening of civilization. In this gallery was displayed this year a memorial collection of sculpture by Canova, whose death occurred just a hundred years ago.

Opening from the Rotunda is the large so-called International Gallery or Salon, wherein a few works by artists other than Italian were to be found. Among these but one American was listed, and he, Arthur Callender, we do not find listed in our own Art Annual. He showed two

landscapes, both painted in France, and both redounding to the credit of the painter and of the nation he represented.

In the section of Graphic Arts Joseph Pennell was represented by a group of twenty-six lithographs and two etchings. Mr. Pennell's name is one of the few among American artists to be known, not only in Venice but throughout Europe—a name to conjure with.

A number of the small rooms in the Italian pavilion were devoted to one-man exhibitions—in some instances the life work of deceased painters, in other instances the contemporary work of comparatively young men and women who had won special distinction and were thus, in appreciation, given special honor. Ettore Tito and Francesco Hayez were the most interesting of these exhibitors, the latter displaying in his portraits a little of the style and character of David; the former belonging primarily to the later day school, delighting in the illusions of light and atmosphere, yet holding fast to classic traditions.

All in all, there was a surprising resemblance between the work of the contemporary



THE TRIBUNE

ONE OF THE LEADERS OF THE SOCIALIST PARTY IN ITALY

A PAINTING BY

ALESSANDRO POMI

INTERNATIONAL EXHIBITION, VENICE



INTERIOR OF MOSQUE

A PAINTING BY
M. A. J. BAUER

INTERNATIONAL EXHIBITION, VENICE



DESCENT FROM THE CROSS

INTERNATIONAL EXHIBITION, VENICE

GUIDO CADORIA

Italian painters and that of the painters of America. Placed side by side it would be hard (or so it seemed to the visitor from "the States") to tell Italian from American—to differentiate in the matter of nationality. In the same way that it is said of America today that we have no national school, so also it might be held in reproach against Italy. But it is difficult to retain national characteristics when boundaries are broken down and international relationships—one had almost said, comradeships—created and enjoyed. The deluge of American tourists alone would seem to prevent Italian artists seeing with purely Italian vision or living an uninterrupted Italian life.

This argument would seem to have found further expression in the brilliant showing of the Spanish painters in this exhibition. The Spanish pavilion comprises only three galleries, but it was by far the most exciting, remarkable and engaging of the entire display. It did give evidence of nationalistic

tendencies; it was genuinely Spanish; it was not self-conscious; it was vital and strong. To see this collection alone was worth a trip to Venice. The majority of the pictures set forth were figures. The style employed was neither new nor old, but universal. The drawing was good, the coloring superb. The work had the ring of sincerity. It was the work of twenty-three painters—not one—and the list did not include either Sorolla nor Zuloaga, with whom in America we are best acquainted. It was art of an essentially healthy order, and bearing the stamp of authority.

The British section was not as good as one would have expected or hoped. It was the first exhibition that Great Britain has made, however, since the war, and there were conflicting obligations.

The French section, likewise, was rather disappointing, though some of the good men were represented. A large part of one room was given over to the work of

Maurice Denys who is, however, happier in the production of mural decorations than the creation of easel pictures.

It was worth noting that the extreme modernists were not strongly in evidence in the French pavilion, but in the German pavilion every kind of modernist seemed to have been let loose simultaneously, so that the visitor was greeted, upon crossing the threshold, with a screaming array of horrible visions—contorted figures, dissonances in color, inexplicable compositions—the world run mad.

The Hungarian section, on the other hand, was ultra-conservative and seemed to concern itself chiefly with the art of the past.

The Dutch section was mildly modernistic and essentially pathetic—weak, imitative and insignificant, without color and without charm; yet the great modern masters of Holland who represented so genuinely great, so superior a school, have not yet been dead twenty years!

Making a circuit of the pavilions the visitor gladly returned to the Italian works and found among them many worthy of study and admiration. In this particular exhibition one of the younger Italian painters came prominently to the fore and made a

notable record—Alessandro Pomi, whose interior "Vespers" was purchased for the Gallery of Modern Art in Tokio, and whose portrait of one of the Socialist leaders created a sensation in art circles generally. Mr. Pomi's work has in it more than a suggestion of the influence of Zorn.

It was interesting to note that in this exhibition not only paintings and sculpture, but works of decorative art were shown, and although the last were not especially remarkable for merit, they did give emphasis to the fact that in art there should be no boundaries.

In the Public Gardens every afternoon there was music by a remarkable band of over 80 pieces led by Prete, one of the leading musicians of Italy. Under the trees visitors to the Exhibition and pleasure-seekers gathered in little groups and had tea, ice-cream and cold drinks, but the conversation invariably paused when the music began.

Music and art and the beauty of the outdoor world—trees, sunlight, and blue water—this is what Venice offered to the summer traveler, to all from every land who accepted her invitation to visit the International Exhibition in her Public Garden by the Sea.

LEILA MECHLIN.



THE BLIZZARD

OLON H. BORGLUM



SOLON H. BORGLUM WORKING ON HIS STATUE OF NAPOLEON RETREATING FROM MOSCOW IN SNOWSTORM

SOLON H. BORGLUM¹

BY GUTZON BORGLUM

THE untimely passing on January 31 of Solon Borglum is a loss to permanent values in America's cultural development, in the spirit and truth and quality of his interpretation of life in art, that cannot be replaced.

The poetic charm, the rhythm that harmonized action—that gives action its true psychology—he felt as no other American of our day, and as the life he drew has largely passed it is more than doubtful if any ability of his kind, should it appear, can parallel his contribution to the pioneer days of America's ascendancy in fine art accomplishment.

Solon was a sculptor, of which we have in the world too few. His creations met Angelo's stricture in that they might roll

down a mountain side and the best of them remain. He felt beauty in the mass, isolated, contained, and he enveloped his forms not with incompleting bulk, but in studied mass. He was 52 years of age. Counting out six or eight years for grind in the technique of his metier, he spent less than twenty years in his career as a creative artist, and the war took more than two years of that—a service in which without rank or special detail he is cited again and again in a manner that must have rewarded him more than nominal rank and that ended in a medal from France for distinguished service. He was the only one of six brothers in the war, and against every handicap he forced his way to the front and to service in any capacity that lay before him. And I

¹ Reprinted by the kind permission of the Author, from his "letter" in the *New York Times*, March 5, 1922.

was glad to hear that in those dark days at Château-Thierry, when the French retired, he seized abandoned arms and was found with those Americans who stood determined—the Germans shall go no further.

At twenty-six he was wholly without knowledge of art or its technique.

Equipped with a fine, accurate mind, his great distinction lay in the quality of his vision. He inherited through his father centuries of North Danish endurance—of Jutland Viking stock—equipped with a tough, powerful body. He relied upon himself. He performed his own labor, always well; he had inevitably with the above a lust for work. He had suffered and felt the life he depleted, and, like all the ancient great in sculpture, he cut his own marble, stone or wood. He began as all artists begin, recording their natural surroundings. As he grew he found himself. He found also the brooding, laboring, suffering spirit in all the life about him, and into his forms of life gradually came with it the feeling, the meaning, the mystery of that life; and so you will find this precious thread, that links all great art together, connecting up the best of his work.

He was born in Ogden as our parents were returning to Nebraska, and in Omaha and Fremont he spent those days of free, wild boyhood that meant so much to the later man. My chief memory of his early characteristics was his insatiable curiosity over life and his utter confidence and belief in the harmlessness of everything and everybody in life.

His life was filled with accidents, due to lack of caution; and his life in France was one succession of adventures, risking everything, always regardless of consequences, for the accomplishment of whatever object in hand.

School life separated us, and I did not again meet him until on my return from France in 1894. He was running a ranch in Western Nebraska. Through his letters I had been greatly impressed with his abilities of observation of the animal life about him. He knew nothing of Muybridge or instantaneous photography, then just appearing, but his close, unconventionally trained eye saw what the camera did and recorded group activity in the same way. It is interesting to note in this particular the

prehistoric drawings found in the caves in France, also the frieze on the Parthenon, show the same accurate observing power: the modern camera has supplied, as it has corrected, the corrupted, convention-observing modern vision.

On scraps of wrapping paper he had recorded with photographic truth movement, walking, trotting, single-foot galloping of horse, steer and lesser animals of the prairie. I pleaded with him to give up his ranch and follow art, and this he shortly did and joined me in California. Then followed long hard years of grind, always necessary to the making of one's self the efficient, masterly instrument that can at will be the agent of great expression.

His first piece of sculpture was a dog fight. The unfinished, heroic figure against which his bier rested twenty-eight years later was "Aspiration." The first dealt with the wild savagery of elemental life. The latter struggled with the greatest problem of expression—soul interpretation. A careful study of his work shows the presence of this aspiration in all his work with fine sincerity.

He left California after a couple of years and went to Cincinnati, and there received his first academic training. From there he went to France, where he remained until early 1900, returning to New York, where he experienced the usual period of lonely struggle and labor for others, doing the sculpture of other successful men. He had returned, however, with a fairly good collection of bronzes, marbles and one or two pieces in wood, to which he added some new groups. These and his knowledge of the horse gave him his place and involved him in interesting competitive struggles. He made also some large groups for the St. Louis Exposition.

His years in France never affected him. He might as well have remained on the prairie. Conventions of any kind found no supporter in him. Nor was he eccentric; he was intensely sincere, and that made him individual. The academic seemed to him but a convenient formula the simply talented required to supply their lack of genius. "Why deprive them their lack of copying?" he once said to me. "If they were not allowed to imitate the Greek or some other school, they would probably have to go into some other business." We were once look-



ONE IN A THOUSAND

SOLON H. BORGLUM

ing at an over-ornamented uptown city building. "What do you think, Solon, about the sculpture?" I asked. "Think!" he answered. "I can't think; there is nothing to think about in that, or that, or that," pointing to the groupings. Then he added with an infectious twinkle: "You notice that the public does not think about it, either; the public ignores this building and everything on it. That's terrible; it has neither pleased convention nor provoked new interests."

It is yet too early to invoice with any accuracy his masterpieces, but it is safe to say that the equestrian of "Bucky" O'Neil,

a bronco buster, will remain the finest heroic group of its kind in America. There is rhythm and spontaneity in this that is infectious, a quality so rare that it is scarcely ever found in large work. If the artist's sketch has it, the man generally fails to carry it into the large work. Solon never lost the spirit he put into his sketch, and artists know the power to maintain the mood or the strange elusive charm of small sketches or motives in the large heroic groups or canvases is only found in soundest and most intense abilities.

The fact of this is evidenced by a fragmentary character of all modern art; an

idea, a sketch, a suggestion, that suggests what it does not actually complete or contain, and what the artist has not the tenacity of mood to develop in the large, is the most marked evidence of general esthetic decadence, not only in art production, but in the minds occupied with art. To give an impression is not difficult: a child mentally

in sustained interest, in the power of the creative impulse in the artist to survive the time necessary to deliver an idea or great emotion.

Solon Borglum's whole life proclaimed this power, and the few large works he undertook demonstrated no diminishing of that sustained creative faculty. It seemed



TAMED

SOLON H. BORGLUM

may do it. To receive an impression is again within the power of those who are mentally children. But to create even a sustained dance as Isadora Duncan creates it, a completed drama in pantomime sustained for an hour or even more, requires large conception, art mastery of the conception in the hands of a large, comprehending, creative mentality. Every branch of modern art activity shows a general breakdown

to grow rather as he progressed. He had two periods of development, the earlier given chiefly to incidents in his early experience, the later the development of what Sir Joshua Reynolds would say the Grand Art, the study and portrayal of subjects that gave him opportunity to develop the great unseen spirit within all life, its subject-matter so totally different from the rough frontiersman; but, curiously, the charm of

the earlier work was due to the consciousness of a prevailing spirit he later developed with lessening interest in locality.

As a teacher he seemed to have been happy and unusual. Teaching requires the full understanding of what we feel—mastery of what one knows; the explanation of this, then, becomes but the desire to impart and to help. He had these abilities and desires to an unusual degree. I imagine all sane masters have them. I complained to Rodin once for not talking more. He indulged in none of it until he was 70, and then appeared

in several volumes, reflections on art, unsurpassed in the history of men pursuing the spirit and beauty of life.

Had Rodin spoken or explained the cause and result of his own mental and soul wanderings, he would have created a school of masters, intelligent followers, instead of haphazard imitators. Solon could and did explain the hard road, when and how he found and reproduced the mysteries of life—incidentally beauty—and will be remembered by all who were fortunate in knowing him, a brother to all in all he found here.



LILLY

A PAINTING BY
HERBERT DUNTON

AUGUSTUS LUKEMAN'S EQUESTRIAN STATUE OF FRANCIS ASBURY

BY MARION E. FENTON

IT IS rare, even in these days of many memorials, to find one which so successfully expresses the spirit of the cause for which it stands and combines with that expression such breadth of conception and sympathy of treatment as does the Francis Asbury equestrian group by Augustus Lukeman. It may well be a source of pride to all Methodists that the Memorial to their early leader and founder in this country is such a powerful and noble interpretation, and an equal source of pride to the city of Washington, where the memorial is to be erected, that so fine a group is to be added to those already in the national capital.

The Methodists of this country are indeed to be congratulated that this admirable interpretation of the gaunt circuit rider and his faithful mount is not only a superb equestrian statue, which is a fitting tribute to the force and earnestness of their founder, but is an interpretation which strikes a new note and stands unique among equestrian statues of all time. It is more than a new note. It is one distinctly Colonial in character, true to the period and pre-eminently American, expressive of certain clearly defined qualities which have been handed down to us as a legacy from Colonial days, to become part and parcel of our future.

The spirit of simple earnestness and steadfast purpose which ever dominated Bishop Asbury is not one to be expressed by prancing steed and brilliant rider. Mr. Lukeman has done a far finer thing. He has interpreted the spare and tireless rider in long, heavy cape of forward swinging line and broad-brimmed hat, absorbed in meditation, his mind far above the country lanes he travels. Settled low in the saddle, which during long days of travel and of preaching has become his study, he holds his well-worn Bible. One finger marks the place upon which the book is closed, while the preacher, oblivious to the immediate cares of his journey, sits in silent meditation and communion with the great Spirit who guides him.

It is one of those periods of deep thought, when his tired horse, mindful of his master's mood and left to his own unguided will, has stopped momentarily. With arched neck, he reaches down and rubs his nose against his knee, still wet, perhaps, with the water of some stream just crossed. The sculptor has subtly emphasized the humane note by omitting the spurs in the equipment of the rider.

Never before in an equestrian group has this pose of the horse been used, this downward swing of the head to the knee, or such simple freedom been expressed in the modeling of the horse. No artificial pomp or stilted conventionality or showy splendor in the group could have so forcibly expressed the simplicity and truth which characterized Bishop Asbury. The pose—as new, as far removed from the conventional and the spectacular prancing steed and gallant rider which have become familiar in equestrian groups as was this early circuit rider himself free from ostentation and show—is one which most truly interprets the spirit of unity in horse and rider. No mettled thoroughbred requiring alert horsemanship could have served the humble preacher, whose sermons were often composed as he rode and preached to hurriedly called assemblies. So successfully has this simple directness and unity of purpose been expressed throughout the whole composition that it binds the two figures in a powerful onward movement from which no force may deter them.

As a monument, this group is a strong and direct expression of the faith and indomitable purpose of this great Methodist leader. There is a finely monumental quality in its mass, supplemented by that able handling which marks a mastery of technique and emphasized by the simplicity which is the keynote of the work. The force which was ever characteristic of Bishop Asbury is powerfully felt in the onward swing of line which carries its movement forward. From the sweeping brim of the hat, the line swings forward through the skilfully handled folds of long, thick cape, which accentuates while



AN EQUESTRIAN STATUE OF FRANCIS ASBURY BY AUGUSTUS LUKEMAN

TO BE ERECTED IN
WASHINGTON, D. C.

it shrouds the figure, through the lines of the saddle-bags, and still onward through the pose of the horse, as it points one hoof and bends its knee. This same force of line and movement carries forward again up through the head of the horse and swings onward again in the turn of the tail. It is a matter demanding no small amount of skill

to produce with such apparent ease and grace a forceful form expressed through the heavy muffling cape.

In this very quality of apparent ease lies the skill of the sculptor, such skill as is evident in the handling of the line which marks, without any suggestion of undue emphasis, the roll of the collar, the long folds

of the cape and the turn of its edge, or again in the interesting play of light created by the modeling of the gaiter folds and in the decorative handling of the mane and tail. The group is broadly modeled to emphasize the beauty of line and mass in a variety of shapes and shadows, which make it of ever fine and changing interest from every point of view. The underlying spirit of thought and deep meditation in the rider is expressed not only in the broader modeling of the group as a whole, but in the skillful handling of the strong clear-cut face and the sensitive modeling of the hands of the preacher.

In this group of the old, settled rider and his mount, which puts forth no claim to

being more than common horse and faithful friend, with nose bent down against his knee, is not only a new and unprecedented note but a powerful equestrian group and an interpretation full of an individuality far too rare in sculpture today—especially in equestrian groups—a memorial of unusual beauty and distinction. Present-day followers of Bishop Asbury may well find added satisfaction in the fact that the memorial to their great leader and founder in this country is one, which stands in the world of art as unique among equestrian groups, even as the powerful personality of Bishop Asbury stood out among early leaders of religious faith in this country.



SOLDIERS MEMORIAL, RED HOOK PARK, BROOKLYN, N. Y.

BY

AUGUSTUS LUKEMAN



TRADD STREET, CHARLESTON, S. C.

A DRAWING BY ALFRED HUTTY

OLD CHARLESTON AS PICTURED BY ALFRED HUTTY

BY BIRGE HARRISON

TO ONE who is sincerely interested in the upward progress of American art it is always a pleasure to acclaim the arrival on the field of a new talent—one who, either by means of a strong personal vision or a brilliant and attractive technique, has made good his claim to title of "master." This claim can certainly be advanced in the case of Alfred Hutty, whose etchings and pencil drawings of Old Charleston accompany this article.

Mr. Hutty is an American through and through, and his talent is the result of natural instinct rather than of early training and environment. He was born in 1879, in the town of Grand Haven, Mich., which at that time was little more than a small village devoted to logging and lumbering operations.

His later boyhood was spent in Kansas City, Mo., and the frontier town of Leavenworth, Kans., at that time a military post from which troops were frequently dispatched to quell Indian disturbances further west.

It was in this crude atmosphere that the boy grew up. Yet even here he was able to secure a first fleeting glimpse of the goddess of art, in whose footsteps he was destined to follow during all of his mature years, for the local public schools of the day did actually offer a scholarship to the nearest art school to that one of their students who produced the best original drawing. This scholarship was won by Alfred Hutty at the early age of fifteen, and for many months thereafter all his spare hours were spent in

the company of much older and mature students of the art school, patiently and enthusiastically pursuing the ever elusive goddess of art under conditions that must often have been trying enough! Some of

he saw an exhibition at the municipal museum of some hundred canvases by a well-known eastern painter. Such an impression was made by these canvases that when Hutton learned that the artist was the



DEACON THOMAS CHRISTIAN A DRAWING BY ALFRED HUTTON

his older companions had even studied abroad, and it can well be imagined that they found little in their present environment to encourage and stimulate them in the pursuit of art.

In early manhood, finding it necessary to contribute to the family budget, and hoping to continue in a more or less direct line to his goal, Hutton entered a stained-glass studio in Kansas City as their designer and painter of figure and landscape windows. A few years later, while working in a similar capacity for a well-known firm in St. Louis,

instructor in the then newly established landscape school of the Art Students' League of N. Y., he decided to go to Woodstock for the summer's instruction in landscape painting. Finding the atmosphere in the east congenial to growth in art, he made it his home, dividing his time between Woodstock and New York.

It was at this period that the association with the Tiffany Studios began, continuing until the great war, when Hutton became a camoufleur. During these years he was also an earnest student in art education.



GATEWAY ON ORANGE STREET

A DRAWING BY ALFRED HUTTY

The very widest sense of design and of line, always found in Huty's later work, shows clearly the effect of all this earlier training.

An artist will usually make use of one of three well-known technical forms of expression to convey his message to the public.

With the sculptor, this will be achieved by means of the sensitive and expert use of form; with the painter, color and tone will dominate, while with the etcher and draughtsman, line in all its intricate variations must be the tool employed; and just accordingly as an artist is gifted in the



ST. MICHAEL'S PORTICO

AN ETCHING BY ALFRED HUTTY

sensitive appreciation and use of one of these three technical means of expression will be the nature and quality of his output.

Now it is not overstating the case when we assert that we have rarely, in America, produced an artist so sensitive to all the possibilities of line and so gifted in its use as is Alfred Hutton. His sense of form and

of direction is indeed almost infallible; and even when he is employing the simple formula of cross-hatching to convey the effect of a flat tone or mass of shadow, the *direction* of the lines is instinctively such as to accentuate the character of the form and its surrounding borders.

At the close of the war an opportunity

came to Mr. Hutty of spending several months in the old city of Charleston, S. C., which indeed furnished him with the subject matter of most of the drawings and etchings included in his recent Corcoran exhibition. Having no preconceived idea of Charleston, having seen no pictures of it at any time, and knowing little, if anything, of its history or traditions, it was with open vision that Mr. Hutty first beheld its quaintness and beauty and tasted to the full the charm of its old-world flavor. This old city by the sea still breathes of that time when English cavaliers first dreamed their dreams of opulence and leisure. It still gives to those with eyes to see the picture of those early settlers, transplanting to the new land not only the precious heirlooms of silver and mahogany from the mother country, but also the old-world ideals of the sanctity and glory of the church, which we here see wrought out in the simple grandeur of old St. Michael's; and likewise the motherland's feeling as to the privacy and sanctity of the home, which is here made manifest by the high-walled gardens surrounding each old mansion, yet each having wide, swinging

gates of exquisite design to offer hospitable reception to all who desired to partake of the bountiful hospitality (either material or soulful) which was always to be had behind them.

To one with an eye for line and a feeling for form, these quaint old houses of an earlier epoch, as well as the many charming old gateways, doorways and vistas, down cobbled streets and between high walls, cried aloud for transference to canvas or drawing pad. Hutty made many drawings and, for the first time in his career, longed for the etching needle. Instinctively he felt that the beauty of the material found here could be especially well rendered by the expert use of line alone. It was this strong feeling and conviction which for the first time decided him to seriously take up that branch of art. The recent exhibition at the Corcoran has certainly given proof of the wisdom of this choice, and the dear old city of Charleston is just as certainly to be congratulated in having thus placed on permanent record so admirable a display of its little known and fast disappearing beauty and individuality.

FEDERATION NEWS

THIS November number of the AMERICAN MAGAZINE OF ART carries twenty more pages than previous issues. To our members and subscribers, therefore, it will be an earnest of the expansion proposed and promised at the May Convention.

The general character of the magazine is to remain the same, and we hope it will still be read from cover to cover, but the additional space will permit the inclusion of certain features which we have long coveted. Briefly, we shall hope to have more pictures, and now and then a pictorial section. We shall hope, almost every month, to have an illustrated monograph on some one artist. We shall hope to give more space to the sister arts of architecture and decoration, and to bring our readers a little more closely in touch with the interesting developments in the Industrial Art field. We shall also each month set aside a few pages for Federation news, in order that members and sub-

scribers may be able to keep better informed concerning the activities of the organization.

A. F. A. DEVELOPMENT

When, in 1909, the American Federation of Arts came into existence, the chief object lending impetus to the movement was the aggregation of a sufficient body to influence legislation and prevent legislative blunders in matters pertaining to art. Almost before the organization was completed other functions of equal importance developed, and gradually the scope was enlarged. But for some years, even those who directed this development realized that they were feeling their way, answering needs, but not confident where the road led. Then came the Great War and the reconstruction period when physical want and suffering were so great that to press even so altruistic a work as this to which the American Federation of

Arts had put its hand, was out of the question.

During all that time the American Federation of Arts took no backward step, and it would seem now as though it might rightfully look and plan ahead.

The vision its organizers and directors have today for the American Federation of Arts is of an organization dedicated to the service of the people, to opening through knowledge, new avenues of pleasure; through upbuilding ideals helping to stabilize the nation.

EXPANSIVE PROGRAM

No new departures are proposed, but rather an orderly development, along lines already pursued, and the division of activities into orderly departments—a Department of Education, which shall circulate illustrated lectures, and possibly send out lecturers; which shall issue Study Courses, Package Libraries, provide general information, possibly conduct competitions and tours; a Department of Exhibitions which will circulate works of art in collections; encourage through sales, patronage; maintain, if possible, a permanent exhibition gallery, and arrange, when the time is ripe, for international displays, the exhibition of works by American artists in foreign countries. Third, a Department of Publication, issuing the *American Art Annual*, *American Art Sales*, the *AMERICAN MAGAZINE OF ART*, and *Art in Our Country*, and rendering such art news service as may be valuable in enlarging the field of knowledge. Fourth, a Department of Promotion, including the annual conventions, giving opportunity for the dissemination and exchange of ideas, assisting actively the development of the National Gallery of Art, and striving to secure from the Government recognition of art as a factor in national life. A national organization having eventually a permanent, dignified and suitable home of its own in Washington.

THE VISION

This is the vision we have for the American Federation of Arts, and we believe it will be justified in time—that the dream will come true. It was only thirteen years ago that the work was started—without a penny, without an office, not knowing where it would lead. Today the Federation has offices in Washington, New York, and

Lincoln, Nebr., as well as a depot on the Pacific Coast, at the Leland Stanford Jr. University. The staff and force number eighteen. The yearly receipts and expenditures are upwards of \$50,000. Last year the Federation sent out fifty-two exhibitions, which were shown in 143 places.

MEMBERSHIP

We are stepping forward, but we must not rest. We must have more comrades in the work, more members, to fulfil the service which is awaiting, to make the effort count, to prevent the movement in time being submerged. The need is for interest, influence and support. We should like to be joined by at least 15,000 art lovers at present unknown to us, before the season closes. When the population of our country is considered, and the circulation of some of the popular, general reader magazines taken into account, this number is not excessive. In fact, putting it in another way, it would merely mean that each member and subscriber secure for the American Federation of Arts this year three new members or subscribers.

FIELD SECRETARY

Miss Laura Joy Hawley, who was overseas with the Red Cross during the war and has the reputation of accomplishing the impossible, has come to us on the request and invitation of our president, Mr. de Forest, to serve for six months as field secretary, and direct, in this capacity, our Membership Campaign. Miss Hawley has exceptional ability as an organizer; she is generously endowed with common sense; she shares our vision; she has, above all, a large love of humanity and a desire to serve. Her office will be in Washington, but she will be free to come and go, and will hope to personally visit as many of the Federation's chapters as possible and to strengthen the relationship between chapters and the main office. We bespeak for her the heartiest cooperation of our members and friends. Let us all pull together and by good teamwork, as we said in the war, "go over the top."

Practically all the leading museums of the country have consented to admit members of the American Federation of Arts at all times without fee upon presentation of membership cards. Those assenting

are: the Brooklyn Museum; the Albright Art Gallery, Buffalo; the Art Institute of Chicago; John Herron Art Institute, Indianapolis; Milwaukee Art Institute, and the Layton Art Gallery, Milwaukee; the Minneapolis Art Institute; the Metropolitan Museum of Art; Isaac Delgado Museum, New Orleans; the Toledo Art Museum; the Corcoran Gallery of Art, Washington; and the Museum of the Rhode Island School of Design, Providence. Other museums, such as the Detroit Art Institute, the Worcester Art Museum, the St. Louis and Boston Art Museums, which are free at all times, have offered to show special attention to those presenting membership cards upon admission. This gives members of the American Federation of Arts special standing and distinction, and affords a privilege which, we believe, all will value. We desire to make most grateful acknowledgment to all of the museums for their courteous hospitality and generous cooperation.

NEW CHAPTERS

Since last May the following organizations have become chapters of the American Federation of Arts: Amarillo Art Association, Amarillo, Tex.; Aurora Art League, Aurora, Ill.; Bloomington Art Association, Bloomington, Ill.; Brockton Art League, Brockton, Mass.; Free Public Library, Worcester, Mass.; Master School of United Arts, New York, N. Y.; New York School of Fine and Applied Art, New York, N. Y.; Tacoma Fine Arts Association, Tacoma, Wash.; University Museum, University of Penna., Philadelphia; Washington Handicraft Guild, Washington, D. C.; Woman's Club, Lexington, Nbr.

EXHIBITIONS

The American Federation of Arts is organizing a great variety of Traveling Exhibitions for the coming season. A circular was issued in May, at the time of the 13th Annual Convention, listing over sixty exhibitions which it is proposed to send out during 1922-1923. These include oil paintings, water colors, sculpture, mural paintings, illustration, prints, photographs, industrial art and handicrafts, and school art work.

By October first there were nearly 200 bookings on the schedule, although some of the applications were more or less tentative, being inquiries from places trying to arrange

their programs, rather than definite engagements.

The season began unusually early, as the Federation was asked to send exhibitions to numerous State Fairs. The first of these was the Iowa State Fair held at Des Moines from August 23 to September 1. The Art Department displayed a collection of forty-eight oil paintings of moderate size and cost, suitable for the home, and an exhibition of Copies of the Old Masters made by the late Carroll Beckwith.

It is interesting to mention here that this collection of Copies has been presented by Mrs. Beckwith to the University of Nebraska. The collection is of great educational value and should do much good in its permanent home in helping to stimulate the right sort of art.

AT STATE FAIRS

The September schedule included eight State Fairs in widely different parts of the country. On the Pacific Coast our exhibition of thirty oil paintings lent by the Metropolitan Museum was shown at the Oregon State Fair at Salem. The Wyoming State Fair, at Douglas, showed Textile Designs and Wall Paper. The Oklahoma State Fair and the Kansas Free State Fair both reported successful Federation exhibitions. Memphis, Tenn., had a large exhibition of water colors, as well as an exhibition of oil paintings especially assembled by the Federation for this Tri-State Fair. The Tennessee State Fair at Nashville was booked for a collection of oil paintings, selected from the winter exhibition of the National Academy of Design, and a group of School Art Work. At Detroit the Michigan State Fair showed Garden Photographs assembled by the American Society of Landscape Architects, and British Commercial Posters. Syracuse, N. Y., had an oil exhibition which was shown at the New York State Fair. The report was interesting, showing the pictures were most satisfactory and that they filled a much needed tone in the Department of Domestic Arts.

Besides these fairs the Federation sent other exhibitions to various museums and organizations. During the meeting of the General Convention of the Episcopal Church at Portland, Ore., the exhibition of Cathedral Photographs was shown at the Museum of the Portland Art Association. These large-

size photographs of European cathedrals, and of Washington Cathedral, were assembled by the Washington Cathedral Association and are of great interest.

SPECIAL EXHIBITIONS

The important collection of "Portraits of Leaders in the Great War," which has been shown already at eighteen places under the auspices of the Federation, will continue on circuit for some months longer, visiting museums in the West.

The Exhibition of American Handicrafts which opens at the National Museum in November promises to be a notable collection. It represents work by the leading craftsmen and includes work in almost every line of craftsmanship. A museum circuit has been arranged for this exhibition, and all the dates are filled.

Besides the more important collections of oils and water colors, the Federation is also sending out smaller and less expensive

exhibits of pictures forming "one-man" groups, such as pictures by Felicie Waldo Howell; Immigrant Pictures painted at Ellis Island, by Susan Rieker Knox; Italian paintings by Charles C. Curran; water colors of the Orient by Gertrude Hadenfeldt; and Pictures of the Southland, by Aliee R. Huger-Smith.

Among the Industrial Art exhibitions is a Lace Exhibit assembled by the Needle and Bobbin Club, and which includes examples of needle-point, filet and bobbin laces, macrame lace and embroidery, dating from the 16th Century to modern times. There are Italian, Spanish, English, Flemish and French laces, the exhibition comprising 95 mounts, 20 x 12 inches.

The Federation has the cooperation of many artists and organizations in its work and appreciates the help they lend in making known, to the small places throughout the country, the pleasure and advantages to be received from these exhibitions.

ART¹

BY MORRIS GRAY

President, Museum of Fine Arts, Boston

NOT by its conquests doth a nation live
But by its art—the art that gives its soul
Embodiment:

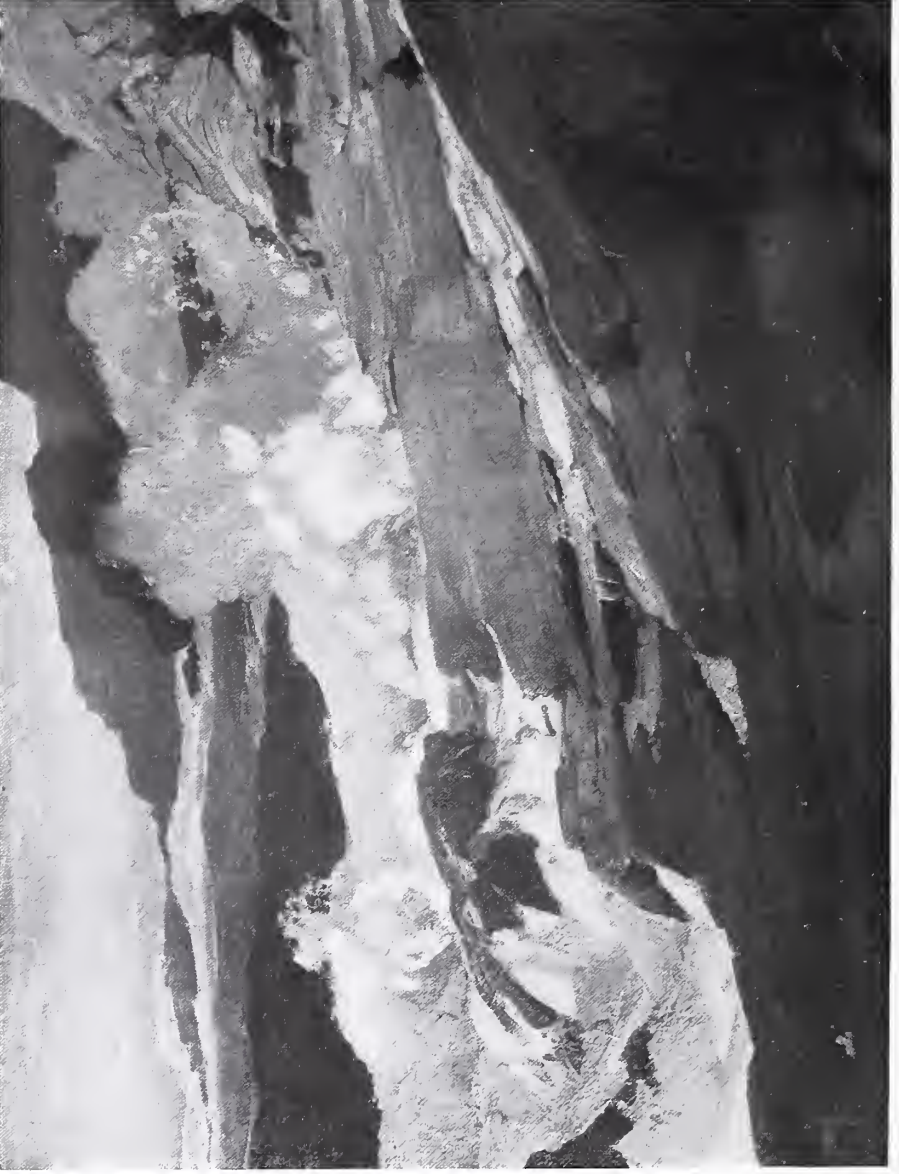
Today who knows of Troy
Except through Homer's song? Of Egypt's past
Did not her sand-swept tombs and temples breathe
Her sombre mystic faith? Not Salamis,
The Parthenon is Greece or even this—
The sculptured head that gives, as naught else does,
A God's serenity or, yet again,
All girlhood's loveliness. And not by popes
Or kings—forgot—the Gothic age survives.
It lives in Chartres or in some primitive
That paints the Adoration of the Child. . . .
These have not died whose souls live with us yet.

Art thou my country satisfied to have
Some deliver in the coming sands of time
Find some strange twisted skyscraper and say
"These people knew the early use of steel."
Content with that! Where speaks thine own great soul,
The liberty of man. Ere thou shalt change—
And all life holds within its glowing veins
The seed of change—will art not give thy soul
Embodiment? Will it leave that to die?

¹Read at the Opening Session of the American Federation of Arts Thirteenth Annual Convention, Memorial Continental Hall, Washington, D. C., May 16, 1922.



APHRODITE
GREEK, FOURTH CENTURY B. C.
ORIGINAL IN MARBLE
MUSEUM OF FINE ARTS
BOSTON, MASSACHUSETTS



EAST COAST, DOMINICA, B. W. I.

FREDERICK J. WAUGH, N. A.



PORTRAIT OF BRASS CROSBY, LORD MAYOR OF LONDON

BY

JOHN SINGLETON COPLEY

ART INSTITUTE OF CHICAGO

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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INTERNATIONAL RELATIONSHIPS

No thoughtful, observant person can travel in Europe today without being impressed by the lack of knowledge abroad of American art or even of art in America. It is astounding, and it is obviously no one's fault but our own.

In the Modern Gallery of Art at Venice there is not a single work by an American artist. Why? Not because our art is not worthy of hanging side by side with the best contemporary art of other countries, but because America has never been represented in the great International Expositions held in Venice from which the majority, if not all, the purchases for this superb gallery have been made. In Paris there is a handful of paintings by American artists bought by the French Government from successive salons and once hung in the Luxembourg, but now for lack of space temporarily banished to a gallery in the Tuileries rarely visited. In the National Gallery, London, are works by Sargent and Whistler, in the Tate Gallery are paintings by F. D. Millet,

E. A. Abbey and others, but in each instance they are not labeled "American" but "British School." Perhaps that is the only way they could be let in, and one would hate to deny them, even for a little matter of national credit, the excellent company in which they are at present to be found, but every one of these men was born of American parents and has confrères, fellow countrymen who, because of attainment in their own field, are worthy of equal recognition. They simply are not known.

In earlier years America was supposedly the land of the red-skinned Indian with feathered hat and tomahawk. Today it is thought of as the land of the dollar, the spendthrift, the new-rich, the vulgar and ignorant. From Naples to Glasgow one sees on every side evidence of the impress of America upon Europe in the "American bar," "American music" (meaning jazz), "American dances" and "American chewing gum." The bars advertise themselves in large letters on all the principal thoroughfares, the music greets you on your Italian ship, floats up to you from the streets of Naples, comes to you across the waters of Venice, follows you from the terrace in Nice to your promenade in Paris, assaults you in the great roadways of London and even echoes in the Scotch highlands wailed by the local musician for the delectation of the American visitor. Likewise the dances. Chewing gum can be had at almost all the railway stations along with other refreshments. And why not? We seem to like these things ourselves—we set the fashion.

But are these to be used as a basis on which to upbuild lasting international relationships? There is, we have reason to believe, a remnant in America (at least a remnant) which cares for good pictures and sculpture, good books, good music—those things which are most beautiful of whatsoever period they may belong. In fact, so large is this "remnant" today that one doubts if in any land the average taste is higher at the present time than right here in America. We may not have the inherent art instinct of the French or Italians, but we have cultivated our taste until our manufactures today compare more than favorably with the best foreign made. Our contemporary building has qualities not to be found in those abroad, our homes have a richness

and dignity like to the best the older peoples of the world have known. But we have been so busy securing all this for ourselves that we have not let others know that we have it and prize it. Yet art is the common language of mankind—the surest of all grounds of international understanding. As it is with individuals so it is with nations. Those who come nearest to us and are held dearest are they who share our ideals and our joys. Standing before some great work of art, moved by its great beauty or significance, an understanding look may flash from eye to eye and make for immortal friendship.

On this basis, have we the right to withhold from Europe the knowledge of our best at this time of all others when the need of mutual respect and understanding is greater than ever before? Above all, have we no pride? Europe will welcome our art if we will send her our best; she will take us at our own valuation—what that will be rests with us.

Once upon a time it was said that to secure standing at home an American artist must first get recognition abroad. This is no longer true, but such recognition is undoubtedly still desirable.

Aside, however, from individual benefit, it is surely time for us to cease to be provincial, and in art, as in other matters of great general concern, take our place with the other civilized nations of the world. It was through art of a fine order that Jefferson once expressed the hope we might in time "win the respect of the world."

SOLON BORGLUM MEMORIAL FUND

The friends and associates of Solon H. Borglum have planned to raise a fund to commemorate his life and influence. The form that this Memorial will take will be a window designed by Putnam Brinley and executed by Messrs. J. and R. Lamb to be placed in the porch of St. Mark's Church, New Canaan, Conn., which Mr. Borglum attended, and also the publication of Solon Borglum's book on "Sound Construction"—thus, as it were, continuing his teachings and his influence. Contributions, and none may be considered too small to be worth while, may be sent to Mr. John D. Fearhake, 60 Broadway, New York City, specified for the Solon Borglum Memorial Fund.

NOTES

THE ART
INSTITUTE
OF CHICAGO

A broadcasting station of art! That is what the Art Institute is becoming. Radiating from this central station, exhibitions are projected to all parts of the country. The very important and successful International Exhibition of Water Colors held at the institute last spring has been divided into two parts. Group one consists of 85 canvases representing 62 artists from ten different countries. This group is routed to Minneapolis, San Francisco, Los Angeles, Denver, St. Louis, Cleveland, Indianapolis. Group two, comprising 87 canvases with 66 artists from ten different countries, will go to Milwaukee, Omaha, Seattle, San Francisco, St. Louis and other cities.

The Laceyeff Exhibition of paintings comprising 49 canvases has been shown in Minneapolis and in Detroit. Later its circuit will embrace fourteen other cities.

The Leopold Seyffert Exhibition of paintings, fifty-six in all, which opened in Detroit, will visit Columbus, Cincinnati, Muskegon, Milwaukee and Kansas City.

The de Bruycker Exhibition of etchings, which opened at the Institute October 1 and continues until November 15, is also due for a swing around the circuit.

The regular Tuesday afternoon course of lectures in Fullerton Hall Art Institute commenced on October 3 at 4 p. m., when Prof. Franck Louis Schoell, of France, who is exchange professor at the University of Chicago, lectured on "French Stained Glass in the Middle Ages."

The Art School of the Art Institute opened Monday, September 25, for the Lower School, and Tuesday and Wednesday for the Upper School, with one of the largest registrations in the history of the institute. Additional space is being provided to accommodate the increasing number of students, and to the regular corps of instructors others are being added.

One need not be at a loss how to spend profitably Sunday afternoons in Chicago during the coming season. On every Sunday in Fullerton Hall, Art Institute, will be given two concerts, at 3.00 and 4.15 by the Art Institute Ensemble, composed of members of the Chicago Symphony Orchestra.

Admission to either concert will be 15 cents. Then at 5.30 on Sunday afternoons, Lorado Taft will give a series of talks on Modern Sculpture, illustrated by slides. These lectures will be free to the public, Mr. Taft having again generously offered to give his services as a free gift to the people.

On October 9 the statue erected to the memory of Eugene Field, widely known as the "Children's Poet," was unveiled in Lincoln Park. Edward McCartan, of New York, is the sculptor. The erection of this monument was made possible by combining the contributions made by the school children and the newspapers of Chicago, with funds supplied by the Trustees of the B. F. Ferguson Monument Fund. Chicago's school children were out in force. Mrs. Louise Harrison Slade sang Mr. Field's immortal "Little Boy Blue," and "Sleep, Little Pigeon."

ART IN CALIFORNIA

The Los Angeles Museum has begun the winter season with three good shows. Roi Partridge, instructor at Mills College and winner of the O'Melveny prize in the International Printmakers Exhibition, had forty prints in the Print Room, and Group 1 of the Second International Exhibition of Watereolors was hung in part of the Hall of Fine Arts. The other part was occupied by the forty-four pictures shown by the California Water Color Society. The Mrs. Henry Huntington prize, offered through this last society, was awarded to Karl Yens for his portrait study, "A Mystic of the Orient."

The anniversary exhibit of the Laguna Beach Art Association usually held in August was extended well into the fall this season. The prize for the best painting in the exhibition was given to Karl Yens for another figure posed outdoors. The prize for best painting by a Laguna artist went to Frank Cuprien, marine painter, for a picture of the open sea, "Before the Storm;" and the Chamber of Commerce prize to Anna Hills, newly elected president of the association, for a very brilliant shore scene.

The Community Arts at Santa Barbara has purchased the old Lobero Theater, an adobe structure which was once the center of life in the old Spanish days, and will restore it for use by the dramatic section of the

association. They are also planning to secure the old De La Guerra home, a perfect type of the hollow square Spanish home, as a unit for a future Art Center. This home of the first military commander has been occupied continuously by some member of the family.

This same association is planning to have an advisory board of artists, architects and landscape artists, whose knowledge and experience shall be given freely to prospective builders, thus insuring a more harmonious arrangement and an intelligent adaptation of natural resources.

The California Art Club's Thirteenth Annual Exhibition opened in the Los Angeles Museum of History, Science and Art, on October 19, to continue for a month.

According to *California Southland*, Los Angeles has an Industrial Chorus, which has adopted the title of the Los Angeles Choral Society. This chorus, under the direction of Antoinette Sabel, is made up of young employees of the larger department stores, and is sponsored by the Los Angeles Chamber of Commerce. The society gave several programs during the Los Angeles Industrial Musieal Festival and Pageant at Exposition Park, in August and September.

At the annual meeting of the Laguna Beach Art Association, held August 14, the following officers were elected: Anna A. Hills, president; F. Clarkson Coleman, first vice-president; Mabelle Lord Frost, second vice-president; Ida Randall Bolles, recording secretary; Leota Woy, corresponding secretary; Hiel Rider, treasurer.

The Santa Barbara School of the Arts opened its third year of work on September 26 in the "Old Adobe." The school year is divided into terms of twelve weeks each, and the courses of study include practically all phases of the fine arts, music, interior decorating, dramatic expression, besides languages, play-writing, and short-story writing.

IMPORTANT PURCHASE FUND

The Carnegie Institute of Pittsburgh announces that the proposed purchase fund, initiated on Founder's Day, April 27, which marked the opening of the Twenty-first International Exhibition, has been completed. \$120,000 has been subscribed by twelve persons, which amount will be doubled by the Car-

negie Corporation of New York, thus making the fund \$240,000.

The interest on the fund will be used each year for the purchase of paintings to be added to the permanent collection of the Institute. Willis F. McCook, the well-known attorney of Pittsburgh and the president of the Pittsburgh Steel Company, offered to give \$10,000 in ten yearly payments if nine others would pledge the same. Eleven other persons joined him in subscribing for the fund. They were Mr. Emil Winter, Mr. W. L. Mellon, Mr. R. B. Mellon, Mr. A. W. Mellon, Mrs. William Nimick Frew, Mrs. John L. Porter, Mrs. Joseph R. Woodwell and Mrs. James D. Hailman (in honor of the late Joseph R. Woodwell), Mr. Edward H. Bindley, Mrs. Henry R. Rea, Mr. George Lauder, and Mr. F. F. Nicola.

EXHIBITIONS AT THE PHILADELPHIA ART ALLIANCE announces the following exhibitions for the coming season: November—Scenery models by the most representative artists in stage settings; Water Colors by Fred Wagner. December—Christmas Exhibition of small works of art by members of the Art Alliance. January—Sculpture by Henry Bush-Brown; Paintings by Mrs. Henry Bush-Brown; Batiks by their daughter, Lydia Bush-Brown. Etchings by representative American artists; Works by Howard Pyle. February—Works by members of Fellowship of the Pennsylvania Academy of the Fine Arts. March—General Crafts. April—Miniatures by the Pennsylvania Society of Miniature Painters; Water Colors by Angelica Schuyler Patterson and Water Colors by Members of the Philadelphia Water Color Club. May—Works by Thornton Oakley. From May 16 throughout the summer an exhibition of works by members of the Art Alliance will be on view.

It is hoped that some time during the winter and spring there will be exhibitions of sculpture in the open air and of architectural drawings and models. The Art Alliance also plans to continue its exhibition of oils and water colors in the corridors of the Academy of Music, through the courtesy of the management, and it may continue the exhibition of paintings in empty store windows.

AT THE ART CENTER, NEW YORK The initial exhibition of the fall season at the Art Center in New York was a memorial exhibition of the illustration work of F. Walter Taylor and J. Clement Coll. It was held under the joint auspices of the American Institute of Graphic Arts, the Society of Illustrators and the Art Directors Club.

These two artists, residents of Philadelphia, who died last year, were the most distinguished workers in their times in the country, the one in tonal work—the charcoal medium—the other in brilliant line work, produced with pen. The work of both gave distinction and charm to whatever publication in which their work appeared.

In the Cooperative Gallery of the Art Center was held, during September, an exhibition of Folk Craft Pottery, by craftsmen in North Carolina, some of whom are descendants from Colonial pioneers. The work of these present-day potters is under the supervision of Jacques Busbee, a native artist of North Carolina. The pottery is being sought by collectors and museums as a valuable addition to their collection of Americans.

THE DETROIT INSTITUTE OF ARTS has begun work on its new building, the plans for which are by Paul P. Cret, architect. The site, occupying two blocks of land on Woodward Avenue, between Farnsworth Street and Kirby Avenue, was contributed in 1910 by citizens of Detroit. The Commission purchased the property on the opposite side of Woodward Avenue and erected a new library, after plans by Cass Gilbert, and these two buildings will form a Center of Arts and Letters occupying 29 acres at about the population center of the city.

The Detroit Museum originated in the Art Loan Exhibition of 1882, after which citizens raised \$100,000 by popular subscription to erect and equip a museum, and land valued at \$25,000 was given for the site. Additions were made to the first building in 1883, 1897, and 1904. In 1919 the Detroit Museum of Art turned over all its property and collections, valued at upwards of a million dollars, to the Arts Commission of the City of Detroit, a department provided for in the

new charter, and the name was changed to The Detroit Institute of Arts. Its collections of sculpture and painting include examples of work by the foremost artists, both of this country and Europe.

The following resolutions were passed by the General Federation of Women's Clubs at their most recent Biennial Convention held at Chautauqua, N. Y., June 29, 1922:

"*Whereas*, poster advertising may be a worthy form of commercial art, provided that in size and location it does not despoil architectural or scenic beauty, yet there are many signboards and billboards which, because of their placing, do disfigure buildings and conceal attractive areas along public highways.

"*Whereas*, many states have invested millions of public funds in highways, one return from which to the taxpayer should be the full enjoyment of outdoor beauty; therefore be it

"*Resolved*, that the General Federation of Women's Clubs, in convention assembled, hereby declare that advertising signs which interfere with this right are an infringement upon the rights of the public and should be restricted by taxation like other income bearing property; and regulated by law; further be it

"*Resolved*, that it is the sense of this convention of the General Federation of Women's Clubs that club-women should protest individually and collectively to advertisers who use such large ill-placed signs, that such are unpopular, detrimental to their trade, depreciating the value of adjacent property, as well as most unworthy the name of commercial art."

ART IN BALTIMORE The Baltimore Museum of Art has been given the spacious Garrett residence on Mount Vernon Place for its home. Miss M. Carey Thomas, the retired president of Bryn Mawr College, to whom the late Miss Mary Garrett willed the house, is the donor. This gift, lately announced by Blanchard Randall, president of the museum, provides assurance that for some years the local art societies will have a home for exhibitions and meetings, and also that

the growing permanent collection of the Friends of Art and other art organizations can be hung for public exhibition. The art societies that will have the use of the home will be the Museum of Art, the Handicraft Club, the Baltimore Water Color Club and the Friends of Art.

The house, which is valued at \$100,000, was built about seventy-five years ago by John W. Garrett and was occupied by members of his family continuously down to the time of the late Miss Garrett's death.

The Art Museum opens the first of this month with a notable exhibition, which will be followed by others, at least one a month.

The Baltimore Water Color Society will hold its Annual Exhibition in January at the Peabody Institute. This exhibition will be followed by the Annual American Art Exhibit in the same gallery, under the auspices of the Charcoal Club. Following these "The Six" (Women Painters), and later the Handicraft Club, will open their annual exhibitions.

The Walters Gallery will open in January and remain open until the end of April. The "Historical Portraits" of the Maryland Historical Society are on exhibition throughout the year.

The Maryland Institute and the Charcoal Club will hold frequent exhibitions during the season. The latter opened the season with an exhibition of fifty-one paintings and a dozen bronzes at the "Timonium Fair" (Baltimore County), on September 4. Three years ago the Fair Association at Timonium erected a new building with top light, especially for the club's exhibitions of American Art. The attendance this year in the gallery has been between 3,000 and 5,000 per day.

ART IN WASHINGTON The National Gallery of Art has been generously augmented by two valuable and important loans—the Me-Fadden collection of Philadelphia and the Perkins collection of Washington. Some idea will be given of the value of these loans when it is known that through their medium, supplementing the Ralph Cross Johnson collection, there are now on view in our National Gallery of Art no less than seven examples of portraiture by Raeburn.

In the National Gallery of Art, in rooms specially set aside through the courtesy of the

Director, is displayed this month (November) the notable exhibition of American Handicraft assembled and circulated among the leading American museums by the American Federation of Arts, which, perhaps more than any other one collection of contemporary work, goes to show how far American art has advanced in the last double decade.

At the Washington Arts Club in October was shown a charming collection of paintings, chiefly landscapes, by William H. Holmes, president of the Washington Society of Artists and the Washington Water Color Club, and Director of the National Gallery of Art, one of the foremost American water colorists.

The Corean Gallery of Art, during the first ten days of October, displayed a collection of Immigrant Pictures by Susan Rieker Knox, which is being sent on a circuit this season under the auspices of the American Federation of Arts.

The latter part of the month the special exhibition gallery was occupied by a group exhibition of works by Henri, Waugh, and Garber. At the same time, groups of etchings by D. Y. Cameron and Anders Zorn, lent by Mr. Ralph King of Cleveland, were shown in the atrium.

The New York School of Fine and Applied Art has inaugurated a plan for international, professional art training which should be of service in accomplishing two distinct ends.

First, it should develop and make clearer to the French the ideals, conditions and needs of America and give an opportunity for Americans to become acquainted with the ideals, the historic documents, and their relation to American life.

Second, this plan for international training should give advanced students in the decorative arts in particular an unprecedented opportunity to study architectural, decorative period art expression in the best environment in an organized school with American teachers and American methods not only of teaching but of adaptation.

The school is delightfully located in its permanent home at 9 Place des Vosges, in a house built for a Maréchal of France in the reign of Louis Treize.



SKETCH FOR WAR MEMORIAL
BY HERBERT ADAMS

The building contains one of the most precious Louis XVI salons in Paris and is the ancient Hotel de Chaulnes. The French have signified their approval of the school by contributing the following names to the Board of Patrons and Patronesses and by opening not only the museums but private collections to the students for actual work: Mme. La Comtesse de Behague, Mme. la Marquise de Ganay, Mme. la Comtesse de Sayve, Mme. la Marquise de Vibraye, Mrs. Wharton, M. Jean Guiffrey, M. Louis Metman, M. Andre Perate, M. Edouard Sarradin.

The aims of the school may be stated briefly as follows: The establishment and maintenance of a better entente between France and America, through a clearer

understanding of the aims and ideals which are a common inheritance in the two republics; a better understanding of the art of France through association with it, and with the people whose ancestors gave it birth; a broader and finer standard of taste, because of a higher conception of art and more general knowledge; the development of power to adapt the ideals of French art to American uses, giving to them such consideration as is essential to all adaptations, when regarded with reference to new uses.

Some idea of the attitude of the French people toward this enterprise can be derived from the following clipping from *Le Matin*, Paris, July 26, under the caption, "Our American Friends Reply to Lies and Calumny by a Propaganda of our Art:"

"The Franco-American friendship, proved daily by most touching manifestations, could not possibly neglect the best and surest formula of propaganda, which consists of initiating the youth of America, still quite new in aesthetic emotion, to the glory of French art.

"Mr. Frank A. Parsons, an American of unquestionable authority on such matters—well-known and successful lecturer, has grasped the fact of the great influence to be exercised over the two nations, in thus revealing to young America the artistic treasures of the old world. . . . Last year Mr. Parsons had the brilliant idea of choosing forty of the best students attending his classes of seven hundred and sending them to France, under his special guidance, so that they might perfect themselves by daily contact with our work.

"This year Mr. Parsons has done still better, as he has founded a veritable annex of the great New York School in Paris with the capable aid of Mr. William Odom, Director, and Madame l'Amirale Morin, and has established it in the delicately renovated old home of the Duke of Chaulnes, on the Place des Vosges.

"During six weeks he will lecture here on French art before the elite of Franco-American society and then make long wanderings through our museums and noted castles.

"Now let us see how the work of Mr. Frank A. Parsons can best sustain a propaganda against the vigilant calumny which our enemies wish to instill among our most sincere friends.

"This year quite a large number of clever teachers and lecturers have crossed the Atlantic, in the wake of Mr. Parsons. Think of what value is the visit of these learned artists to us, when on their return to the United States they will uphold the beauty of our art, or by means of their lectures will give vent to their enthusiasm for a race too passionately artistic not to be, at the same time, equally pacific.

"Besides, do not let us for one moment believe that our competitors, our adversaries, have remained insensible to this fine propaganda. What indeed have they not done to turn away from France, land beloved of the banished Muse of Heliade, all these young American artists, whom they wished to persuade that Munich, for instance, was the sole center of all artistic 'Kultur'?"

Arrangements have been a circulating consummated by which a international selection of seventy paintings by European artists from the Carnegie Institute's International Exhibition will be circulated during the season of 1922-23. The circuit includes the Memorial Art Gallery, Rochester, New York, The Toledo Museum of Art, the Cleveland Museum of Art, the Detroit Institute of Arts, the Omaha Society of Fine Arts, and the City Art Museum of St. Louis.

The seventy paintings were selected to give an idea of the present state of art in Europe by a committee from the Association of Museum Directors. The tour is in charge of Mr. Samuel L. Sherer, director of the City Art Museum of St. Louis, and Clyde H. Burroughs, of the Detroit Institute of Arts.

It is planned to have a similar tour of European works after each International Exhibition at the Carnegie Institute. The institute has already received numerous commendations for inaugurating the tour which will give other cities in this country an opportunity to enjoy at least part of the paintings collected for these International Exhibitions. The first tour of the kind was inaugurated by the American Federation of Arts in 1914, when a collection was similarly selected from the Carnegie Institute's annual exhibition and sent on an extended museum circuit.



IN A DETENTION ROOM—ELLIS ISLAND

SUSAN RICKER KNOX

One of a series of immigrant pictures (oil paintings) now being circulated as a traveling exhibition by the American Federation of Arts.

WOMEN PAINTERS AND SCULPTORS The Thirty-Second Annual Exhibition of the National Association of Women Painters and Sculptors, of which Miss Emily Nichols Hatch is president, was held at the Fine Arts Galleries, 215 West 57th Street, from October 17 to 30, inclusive. A reception was held on the opening day, Tuesday, October 17, from three to six.

The association is also planning to hold an exhibition of sketches by its members at the

Ferargil Galleries during the month of December, and to send an exhibition of forty paintings, twenty miniatures and twenty pieces of sculpture to the Corcoran Gallery of Art, Washington, D. C., to be shown there from November 3 to December 3. Another group of sixty small paintings, fifteen miniatures and twenty bronzes by members of the Association is to be included in the program of the American Federation of Arts for the season of 1922-23. Besides these, independent exhibitions will be held in many cities.

BRITISH NOTES

By our London Correspondent

One of the most important provincial collections in England, and one which is scarcely yet appreciated as it deserves, is the magnificently housed collection at Barnard's Castle in the County of Durham, which is known as the Bowes Museum, and it first came under my notice through paintings which had been lent, including some very remarkable works by Goya, to the National Gallery. I took, last week, the opportunity of a holiday in the north of England to pay a week-end visit to this not very accessible but most attractive southern corner of the County of Durham.

Barnard's Castle goes very far back into English history, its ancient castle having been founded by Bernard Baliol, and dating from the twelfth century: the town therefore, with its clean broad streets and prosperous air, was obviously one of those which grew up outside a great feudal stronghold; and this Bernard Baliol, who gave to both castle and town his name, was son of Guy Baliol, one of the knights who fought beside William of Normandy at Hastings, and grandfather of the John Baliol who in the reign of Edward I laid claim to the throne of Scotland. Edward I handed over the confiscated estates of the Baliols to the Earl of Warwick; and two centuries later, by the marriage of Anne of Warwick to Richard III, the castle came back for a time to the crown. Though now little more than a picturesque ruin, covering a very large space of ground, one of the best preserved portions is the window, still called Richard III's window, from whence there is a wonderful view of the surrounding country and the beautiful stream of the Tees; and I was interested to find, on the wall of an old house in the town, the figure of a "boar passant," which was the cognisance of Richard III and had no doubt come originally from the castle. In 1566, at the time of the "Rising of the North," the castle held out stoutly for eleven days against the Earls of Northumberland and Westmoreland, being commanded for the crown by Sir George Bowes, who, through disaffection within, was obliged to capitulate and marched out with military honors; and the mention of his name brings me to the subject of the museum.

The Bowes Museum, erected between 1869-75 by the late John Bowes of Streatham Castle and his first wife, the Countess de Montalbo, is a magnificent building of stone in the style of the French Renaissance, from the designs of M. Pellechet of Paris. The building is four storeys in height, including the basement; and stands very effectively on a balustraded terrace, looking over the fine gardens which stretch beneath. In its design, position and surroundings it is really a noble building, worthy of any capital of Europe, and I was astonished to find it in this little country town of Durham. The south, or principal front, overlooking the terrace, is 300 feet in length with a general elevation of 80 feet, whose effect is heightened by an advanced block containing the principal entrance; and the building has the immense advantage of having been primarily designed for a museum and to accommodate the actual collection which it now holds.

Coming now to the contents, though, in some cases, a little more selection might have been desirable on the whole, they are worthy of the superb manner in which, by the generosity of Mr. John Bowes and his wife, herself a very accomplished artist, they have been housed.

The features which undoubtedly stand out in the collection are the tapestries, the porcelain and china, and the paintings, more especially those of the French, Spanish and Italian schools. The tapestries hung on the walls of the entrance hall and first floor include the series of the "Story of Troy," with some fine Flemish pieces; and a collection of casts of Greek sculpture, which have been, I gather, added more recently, stand out well against the dim rich Flemish tapestries. But the most valuable feature—from a money point of view if not also artistically—of the whole collection, must, I imagine, be the china and porcelain. These fill three rooms of the first floor with really priceless pieces of Sévres and other French china, Dresden, Berlin, Delft and old Chelsea ware. The two large Sévres vases alone, with the first hunt meeting of Louis XV delicately painted against that wonderful blue, represent a very high money value, probably as much or more than the tapestries, which have been valued at £50,000 and were considered the second best private collection in England. But what interested

me specially, as a student of the French Revolution period, among the Sévres vases was that one which contains three exquisite portraits of Louis XVI, Marie Antoinette, and her beautiful and ill-fated friend, the Princesse de Lamballe. Carlyle has described, in words of flame, her terrible end in the September massacres. "She, too, is led to the hell-gate,—a manifest Queen's-Friend. She shivers back at the sight of bloody sabres . . . but there is no return—Onwards! That fair hind head is cleft with the axe; the neck is severed. The fair body is cut into fragments; with indignities and horrors . . . She was beautiful, she was good, she had known no happiness." The portrait here shown is of a young and singularly beautiful girl, her hair crowned with roses; it is exquisitely painted (evidently a Royal commission) and is the only portrait I have seen of one whose fate must fill us with pity and horror.

I come now to the paintings, which are a fine though unequal collection. I found some good Italian paintings, notably the portrait of a man dressed in black, by Domenico Caprioli, dated MDXXVIII, and the superb figure of a male saint in armor by Domenichino, who is obviously St. George, as in the background he is seen rescuing the maiden and making things very unpleasant for the dragon. But perhaps the most important paintings here are the three Goyas, one of which, the "Interior of a Prison, an incident of the Inquisition," is still on loan in the National Gallery. The others are two portraits, one of an old man with white hair and dressed as a priest, who is described as "The Painter's Brother." The other is inscribed "A Melendez Valdes, su amigo Goya, 1797." This is a magnificent portrait and an unquestioned work, included by Señor de Beruete among his illustrations of Goya portraits. Melendez Valdes was a poet and writer who lived in Madrid from 1781 on intimate terms with Jove Llanos and his group of intellectuals, with whom Goya, too, was in touch. Other Spanish paintings by Zurbaran and Careño de Miranda are of importance; and there are some good Dutch works by Van de Velde, Van Goyen, Teniers, Nicholas Maes and Van der Meer, and a room devoted to French art of the last century. In sum a collection of merit and interest, but which badly needs judicious

weeding; but the whole museum is a national asset of very great value and importance.

With the issue of the month of September of this year *The Connoisseur* celebrates its twenty-first birthday and does so in a very satisfactory way to its readers by lowering its price from 2/6 to 2/. net per copy. Mr. Reginald Grundy, who has succeeded my old friend, Mr. J. T. Herbert Bailly as the second occupant of the editorial chair, congratulates the paper and its readers and contributors, with every reason, on the results of the past years, which have successfully weathered a period of war conditions which in every way were most difficult for art publications.

A bi-centenary of great importance, which promises to be worthily celebrated by the architectural profession here, is that of Sir Christopher Wren, architect, scientist, and astronomer, who died on February 25, 1723. The Commemoration Week arranged by the Royal Institute of British Architects commences on February 26, 1923; and I shall make a point of keeping readers of *THE AMERICAN MAGAZINE OF ART* informed as to its prospective arrangements.

S. B.

ITEMS

A signal honor was conferred upon Edward D. Libbey, president of the Toledo Museum of Art and a vice-president of the American Federation of Arts, by King Albert of Belgium, in the Belgian Order of the Crown with the rank of commander.

This Order is only given to those who have distinguished themselves in artistic, literary or scientific work, or in the sphere of commerce or industry. It was conferred upon Mr. Libbey in recognition of his preeminence in the encouragement of art and of his accomplishment in the fields of commerce and industry.

Mr. Libbey, as is well known, was in 1901 one of the founders of the Toledo Museum of Art, and has been its president continuously, as well as one of its greatest patrons.

In a recent letter Mr. George Elmer Browne told of the excellent progress made by his class of American art students abroad this season. The course covers a period of six months' study in France and Spain. Almost all sections of the country are repre-

sented in this class, which include, among others, the well-known artists, Mr. Tod Lindennuth of Allentown, Pa., and Mrs. Elizabeth Gowdy Baker, of New York.

The need for a National Bureau of Art was emphasized by Raymond P. Ensign, dean of the School of the Art Institute of Chicago, in a recent address before the Fashion Art League of America, in Chicago. The urgent need for more art in our industries was stressed, and the fact that the United States was marching much in the rear of foreign countries in the matter of industrial art schools was also emphasized by Mr. Ensign. We should have many such schools, said the speaker, and they should have departments teaching costume designing, for the relation of art to dress, and in fact the relation of art to all decorative materials used in everyday life and in business, is becoming more and more apparent every day.

The marble statue, "Eve," by the great French master, Auguste Rodin, has recently been purchased by Martin A. Ryerson and is now installed as a loan to the Chicago Art Institute. It is one of the finest conceptions of this great master.

T. C. Steele, the well-known landscape painter of Indiana, has recently joined the faculty of Indiana University as honorary professor of painting, taking up his duties there at the opening of the session this fall. The news of this acquisition to the faculty is received with interest and satisfaction throughout the state. A collection of Mr. Steele's works will be placed on exhibition in the University library for the benefit of the students.

An interesting program book of Children's Recitals of Music and Art has been prepared and proved usable by Miss Virginia E. Graeff and Miss Alice Coleman Batchelder of Pasadena, Calif. This comprises six programs, three devoted to great musicians and three to great painters, a different one each time, and represents a combination of lecture, story and recital with pictorial or musical illustrations. Each recital was given with lantern slides, and a story-telling form was employed. Furthermore, the little program includes a list of reference books for boys and girls and a list of repro-

ductions obtainable at a small cost of the works by the painters studied.

On October 16, to continue to December 15, the Metropolitan Museum opened, in the Gallery of Special Exhibitions, an exhibition of more than one hundred examples of furniture from the workshop of Duncan Phyfe, the New York cabinet-maker. As is truly said in the *Museum Bulletin*, these pieces, lent by generous friends of the museum, will demonstrate the important position that Duncan Phyfe held in the history of cabinet-making in America, carrying on, as he did, the noble traditions of fine design and consummate craftsmanship well into the nineteenth century.

A more extended notice of this exhibition, with illustrations, will probably appear in a subsequent number of the AMERICAN MAGAZINE OF ART.

Georg Jensen, sculptor and craftsman, exhibited at the Art Center and other places in New York during September.

Mr. Jensen began his career in art as a sculptor, but as Emile Sedecyn, the French art critic, has aptly said: "Mr. Jensen chooses to make our useful things beautiful." So instead of devoting himself to large works and portraiture, he has devoted his time to the making of articles in silver for table and other use.

In 1921 he held an exhibition at the Fine Arts Society's Galleries, Bond Street, London, under the patronage of Her Majesty, the Dowager Queen Alexandra. He is a Dane by birth, but he has won a place for himself among the master craftsmen of France, England, and America, and he is represented today in almost all of the great museums of decorative art in the world.

Announcement is made of the establishment of a new school of Graphic Art conducted by the Art Students' League of New York, with headquarters in the Fine Arts Building, New York City. Mr. Frederic W. Goudy, honorary president of the American Institute of Graphic Arts, and Mr. Joseph Pennell have been chosen to head the school. The purpose of the school will be to instruct art students in the various methods of practical art reproduction by etching, lithography, fine hand-colored printing, etc.

BOOK REVIEWS

JOHN RUSKIN'S LETTERS TO WILLIAM WARD, with a short biography by William C. Ward and an introduction by Alfred Mansfield Brooks. Marshall Jones Company, Boston, Mass. Publisher. Price, \$2.50.

In the midst of the breathless haste of modernity it is interesting to have John Ruskin's ghost rise up and confront us. Apparently it has not been laid as many supposed. William Ward was something more than a pupil of Ruskin's; he was a protégé. Ruskin took him under his patronage and guardianship so far as art was concerned, and he felt privileged not only to instruct and commend him but to scold him roundly when he found him in error. Yet the older man was always tender-hearted toward the younger man, and his letters show him to have been a real friend. "Always write to me when it does you good, as it does *me* good too," was the postscript to one of his letters.

"Turning to the practical matter of learning and teaching to draw," Prof. Brooks says in his introduction, "these letters will be found most useful, for they contain rule upon rule concerning fundamental points set forth in the simplest and most direct of language. Often, furthermore, the rule is accompanied by an illustration, a pen scrawl which, however rough and hurried it may appear, will, upon careful study, prove to be all that the case required." And, may we add, most illuminating.

ELEMENTS OF LETTERING, with thirteen full-page plates by Frederic W. Goudy, author of "The Alphabet," and editor of *Ars Typographica*. Text composed by Bertha M. Goudy in types designed by the author. Mitchell Kennerley, New York, Publisher. Price, \$5.00.

This manual is intended as a companion to the author's previous work, "The Alphabet," which traces more completely than here the history and development of the Roman character, and it has been prepared in response to many requests for some plain letterings that would illustrate a sufficient variety of styles to enable a craftsman to select just the kind of letter he requires for the particular work he may have in hand. It aims only to present clearly (from the viewpoint of an actual worker in the craft) the fundamentals and essentials of letter-forms—not how to draw them but to con-

sider what they are—their esthetic character rather than the story of their origin or progress. In other words, this book gives good models, holding in mind the essentials of legibility, beauty and character. Opposite each plate the writer has briefly outlined the origin or history of that alphabet and has added some thought germane to the particular form shown. It is the author's object to help the student craftsman and by precept and example "to return the art of lettering to its original purity of intention—to bring a great craft again to life." Only those who have made a study of letters and have been stirred to admiration by their forms and exquisite use in examples of the highest order can fully appreciate the real value of this contribution—a book, in itself, a work of art and dealing with art of a very real character. Mr. Goudy, as all may not know, has already produced one or two founts distinguished by their successful rendering of classic feeling. He is not only an eminent maker of books but one of the most distinguished designers of type faces in America today. It has been said that "since Caslon first began casting type in 1724, no such excellent letter has been put within reach of English printers."

A WORLD WORTH WHILE, A Record of Auld Acquaintance, by W. A. Rogers. Harper and Brothers, Publishers. Price, \$3.00.

This is a rare book of reminiscences by one of America's foremost cartoonists—the man who succeeded Thomas Nast in popular esteem, and who for the last few years has given most of his time to teaching ex-service men to become illustrators in a Government Reconstruction School conducted by the Society of Illustrators in New York. There is no more modest, unassuming gentleman than W. A. Rogers, yet, as one who reads this book will learn, he has all his life "consorted with kings." In 1877 Mr. Rogers "went over to the Harpers, there to work with Abbey, Reinhardt, Pyle and Frost, Sol Eytinge and Thomas Nast—a great company!" In his capacity as illustrator he has come into intimate relationship with such men as Alexander Graham Bell, Mark Twain, George William Curtis and Theodore Roosevelt, to name only a few. This book tells of those meetings in a charming, friendly conversational fashion, and it makes most pleasant reading.

IN MEMORIAM, A BOOK OF RECORD CONCERNING FORMER MEMBERS OF THE AMERICAN ACADEMY OF ARTS AND LETTERS. Published by the Academy of Arts and Letters, and privately distributed.

Portraits and biographical sketches of fifty-one illustrious American men who have won distinction in the field of Arts and Letters are set forth in this little book which thus becomes in itself a monument.

The records are prefaced by a brief account of the establishment and purposes of the American Academy and National Institute of Arts and Letters, followed by an outline statement of its public service and general functions.

There is nothing today more lacking in our civilization than reverence, and whatever tends toward recreating respect for authority and for attainment is of more value perhaps than many suppose. Without meaning to discount the value of its other efforts, we would say that the National Academy of Arts and Letters has up to the present time rendered no more valuable service in its chosen field than the publication of this little book "In Memoriam." The Academy is

also issuing a series of monographs of its deceased members written by distinguished authors and those who knew them best.

DRAWING AND PAINTING SELF-TAUGHT, by Anson K. Cross with graded lessons by Evelyn F. Cross. Published by A. K. Cross, Winthrop 52, Mass.

The author of this book is the instructor in the School of the Museum of Fine Arts, Boston. Many who cannot join a class or have the advantage of the class room will be glad to know of it. It takes the student step by step and provides numerous illustrations to lend spur to progress.

ART IN NEW YORK, by Florenee N. Levy. Published by the Art Service, New York, Price, 25 cents.

This is a valuable little pamphlet—a guide to things artistic and well worth seeing in New York—buildings, sculpture, mural paintings, and last but not least Art Galleries and the Museums. It presents almost a bewildering array, but is well classified and admirably presented with numerous illustrations.

A. F. A. CIRCULATING LECTURES—NOVEMBER

Illustrative Material in the Teaching of English.....	Corvallis, Ore.
Illustrative Material in the Teaching of English.....	Moscow, Ida.
Illustrative Material in the Teaching of English.....	Missoula, Mont.
American Painting A.....	Pendleton, Ind.
American Painting A.....	Winnipeg, Canada.
American Sculpture A.....	Baltimore, Md.
Design: Its Use and Abuse.....	Pocatello, Ida.
The Metropolitan Museum of Art.....	Moorhead, Minn.
American Decorative Arts of the XVII and XVIII Centuries.....	Grand Island, Nebr.
Painters of the Mode.....	Grand Rapids, Mich.
Lace.....	Nashville, Tenn.
Furniture.....	Geneva, N. Y.
George Inness.....	Winnipeg, Canada.
Civic Art A.....	Clarksdale, Miss.

THE AMERICAN FEDERATION OF ARTS BULLETIN—NOVEMBER, 1922

TRAVELING EXHIBITIONS

War Portraits.....	Topeka, Kan.
Paintings lent by the Metropolitan Museum.....	Ogden, Utah
Paintings by the New York Society of Painters.....	Springfield, Mass.
Exhibition by Fellows of The American Academy in Rome.....	Memphis, Tenn.
Oil Paintings—Collection 5.....	Decatur, Ill.
Oil Paintings from the Winter Exhibition of The National Academy of Design.....	Altoona, Pa.
Paintings by Western Artists.....	Missoula, Montana
Water Colors—1921 Rotary.....	Norfolk, Va.
Wood Block Prints.....	Kansas City, Mo.
Helen Hyde Prints.....	Elmira, N. Y.
Pictorial Photography.....	Muncie, Ind.
Photographs of Greece.....	Muncie, Ind.
Exhibition of American Handicrafts.....	Washington, D. C.
Collection of Real Laces.....	Nashville, Tenn.
British Commercial Posters.....	Jacksonville, Ill.
Printing Exhibit.....	Dayton, Ohio
Cathedral Photographs.....	Muskegon, Mich.
Porcelain Statuettes.....	Detroit, Mich.
School Work—Group 1.....	Corvallis, Ore.
School Work—Group 2.....	Painesville, Ohio
Art Work in New York Public Schools.....	Wichita, Kan.

THE AMERICAN FEDERATION OF ARTS

Bulletin—Exhibitions

- ART INSTITUTE OF CHICAGO. Thirty-fifth Annual Exhibition
of American Paintings and Sculpture. Nov. 2—Dec. 10, 1922
- PHILADELPHIA WATER COLOR CLUB. Pennsylvania Academy
of the Fine Arts. Twentieth Annual Exhibition. Nov. 5—Dec. 10, 1922
Exhibits received prior to October 17, 1922.
- PEORIA SOCIETY OF ALLIED ARTS. Fourth Annual Exhibition
of Oil Paintings by Illinois Artists. Nov. 9—Nov. 29, 1922
Exhibits received prior to October 30, 1922.
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsylv-
ania Academy of the Fine Arts. Twenty-first
Annual Exhibition. Nov. 17—Dec. 17, 1922
Exhibits received prior to October 24, 1922.
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine
Arts Galleries, New York. Nov. 17—Dec. 17, 1922
Exhibits received November 1 and 2, 1922.
- NEW YORK WATER COLOR CLUB. Fine Arts Galleries, New
York. Thirty-third Annual Exhibition. Dec. 26, 1922—Jan. 9, 1923
Exhibits received prior to December 20, 1922.
- AMERICAN WATER COLOR SOCIETY. Fine Arts Galleries, New
York. Fifty-sixth Annual Exhibition. Dec. 26, 1922—Jan. 9, 1923
Exhibits received prior to December 20, 1922.
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One hundred
eighteenth Annual Exhibition of Oil Paintings
and Sculpture. Feb. 4—Mar. 25, 1923
Exhibits received prior to January 17, 1923.
- NATIONAL ACADEMY OF DESIGN. Fine Arts Galleries, New
York. Ninety-eighth Annual Exhibition. March—April, 1923
Exhibits received March 1 and 2, 1923.

Ancient and Modern Paintings

Early English Portraits
Barbizon and Selected American Paintings
Bronzes by Paul Manship

At the Galleries of

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IN THE NEW YORK GALLERIES—DECEMBER

The Metropolitan Museum of Art is continuing the exhibition of more than one hundred examples of furniture from the workshops of Duncan Phyfe. These are being shown in the Gallery of Special Exhibitions until December 15.

The National Academy of Design's winter exhibition remains at the American Fine Arts Building, closing Sunday, December 17.

At the Art Center, the Art Alliance of America and New York Society of Craftsmen are holding their annual exhibition of works in the various crafts. This exhibition is being shown in the main gallery to December 20. The Pictorial Photographers of America are showing photographs. Works by members of the Tiffany Foundation are on exhibition through December 14. There may also be seen an exhibition of portraits by Mrs. Betsy Graves Ruyneau from December 4 to 16 inclusive. To December 6 an exhibition of the works of pupils of Eliza Buffington are on view. H. O. Mueller is showing reproductions of antique glass from December 7 to 31 inclusive while Miss Marion Powys is exhibiting a collection of Lace from December 16 to 23 inclusive.

The Christmas Exhibition and Sale of prints, tapestries, and objects d'art continues through December at the Arden Gallery.

At the Ainslie Galleries, paintings by George Inness and by Melville Fisher are shown from

December 1 to 15 and, for the latter half of the month, paintings by Ben Foster and Theodore Robinson.

Landscapes and marines in oils and water colors by Boyer Gonzales may be seen at the Brown-Robertson Galleries from December 4 to 17, inclusive.

Through the month of December there will be shown at the Daniel Gallery water colors by Charles Demuth.

A group of small paintings by Ralph Blakelock will be on view at the Dudensing Galleries through December.

Portraits by the English painter John da Costa may be seen at the Fearon Galleries beginning the week of December 4.

The Garden Club of America will show works of its members at the Ferargil Galleries into December.

At the Ehrich Galleries there is an exhibition of old masters of the early school through December, while Mrs. Ehrich's Galleries will hold an exhibition and Christmas Sale including the craftwork of Marie Zimmerman.

Eugene Blampied has an exhibition of etchings through December at the Kennedy Galleries.

From early in December to about January 15 the Keppel Galleries will have on view etchings by Kerr Eby.

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IN THE NEW YORK GALLERIES—DECEMBER

American fox hunting paintings by Charles Morris Young may be seen to December 15 at the Ackermann Galleries.

At the Kraushaar Galleries through December there are on view paintings by American and European artists, among them being George Luks and John Sloan.

At the Misses Hill Gallery one may see through December an exhibition of work by a group of 17 Silvermine Artists.

Novel gifts are featured at a Christmas sale in the Arden Studios.

The Sixth Exhibition of Intimate Paintings, as well as pictures by George Wharton Edwards, are on view at the Macbeth Galleries to December 11. Opening on December 12 and running to December 13 there will be shown water colors by Joseph Pennell and paintings by W. G. Kriehoff.

At the Mussmann Galleries, from December 4 to 16, exhibition of paintings by Henry C. White. There will be an exhibition of etchings and paintings by American artists, from December 18 to January 9.

F. W. Benson is showing water colors and Sigurd Schou oil paintings at the Milch Galleries from November 27 to December 9. From December 11

to 25 there will be an exhibition of water colors by James Montgomery Flagg.

A special exhibition of work by its members will be shown at the National Arts Club from December 6 to 29. The works will be sold on a fifty-fifty basis—one-half to go to the artist and the other half to the Art Fund of the Club.

The Pen and Brush Club is showing crafts and small pictures from December 3 to 30.

Eighteenth Century American portraits comprise the special exhibition at the Ralston Galleries, to December 15.

The Salmagundi Club opened its annual exhibition of Thumb-box Sketches on November 25, and these will be on view to December 20.

Members of the Society of American Fakirs are holding an exhibition from December 1 to 30.

Three exhibitions of work submitted in competitions may be seen this month at the Beaux Arts Institute of Design; December 6 and 9, architecture; December 27 and 30, interior decoration; December 19, sculpture.

An exhibition of drawings by Arthur Rackham may be seen at Scott & Fowles Gallery to December 24.

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BULLETIN—DECEMBER, 1922

TRAVELING EXHIBITIONS

War portraits	Madison, Wis.
Paintings by the New York Society of Painters	Altoona, Pa.
Work by the Alumni of the American Academy in Rome	Pittsburgh, Pa.
Oil Paintings—Collection 5	Louisville, Ky.
Oil Paintings from the National Academy of Design Exhibition	Kansas City, Mo.
Work of the National Association of Women Painters and Sculptors	Manchester, N. H.
Paintings by Western Artists	Emporia, Kan.
Immigrant Pictures by Susan Ricker Knox	Bloomington, Ill.
Water Colors—1921 Rotary	Grand Rapids, Mich.
Work by members of the Society of Illustrators	Rochester, N. Y.
Lithographs by members of the Senefelder Club	Louisville, Ky.
Helen Hyde Prints	Peoria, Ill.
Pictorial Photography	Washington, D. C.
Exhibition of American Handicrafts	Philadelphia, Pa.
Interior Decoration	Tampa, Fla.
Collection of Real Laces	Memphis, Tenn.
Cathedral Photographs	Utica, N. Y.
School Work in Color and Design	Seattle, Wash.
Art Work in New York Public Schools	Muncie, Ind.

A. F. A. CIRCULATING LECTURES—DECEMBER

American Painting B	Brockton, Mass.
American Sculpture A	Chicago Heights, Ill.
American Sculpture B	Winnipeg, Canada.
Art and the War	Winnipeg, Canada.
The Art Institute of Chicago	Janesville, Wis.
The Boston Museum of Fine Arts	Emporia, Kans.
The Boston Museum of Fine Arts	Gothenburg, Nebr.
French Painting	Grand Island, Nebr.
Furniture	Laconia, N. H.
Illustrative Material in the Teaching of English	Chadron, Nebr.
Illustrative Material in the Teaching of English	Grand Island, Nebr.
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THE AMERICAN MAGAZINE OF ART

DECEMBER, 1922

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THE AMERICAN MAGAZINE OF ART

VOLUME XIII

DECEMBER, 1922

NUMBER 12



IN THE LAND OF THE ROCKIES

WALTER UFER

WALTER UFER IN A ONE-MAN SHOW

BY ROSE V. S. BERRY

Chairman, Fine Arts Dept., General Federation of Women's Clubs

“WHO’S Who in Art” in 1914 didn’t list the name of Walter Ufer. In the last edition he has an enviable paragraph, and it does not tell it all. His work went into four additional representative museums of the United States too late for the last issue of the American Art Annual. This tells the story of Walter Ufer: he is one of the big men of the new exhibitors, and the eyes of collectors and the connoisseur class are upon him. The achievement and personality of Walter Ufer make an interesting story up to date, in prophetic range they would make a volume. To see

the work of the painter is to declare him an artist whose keen insight and ready response to what he sees demonstrates his arrival upon artistic heights. To see the man is to know that as long as he works there will be a new story to tell with every season’s finished production, and always more to follow, blessed with increased interest.

His present “one-man” exhibition, opening in December in the Coreoran Gallery of Art and later going on a museum circuit, reveals numerous phases of the land and the people which Ufer has chosen to paint.



BY THE WINDOW

WALTER UFER

For several years he has been the secretary of the Taos Society of Artists and has lately been chosen president. His work proclaims his belief that the story of that region is the richest in fascination and lore for the earnest apostle of American painting. His self-portrait with his Indian model states in no uncertain terms his enthusiastic determination, as they appear before the mountain intrenchment. Ufer believes in the land "Where Desert and Mountain Meet." The land that remains apart from man and near to God, the land that invites and repels, the land of varying moods, the land whose broad expanse offers peace and whose barren beauty deals death is the land

Ufer transcribes through his artistic interpretation to his canvases. Ufer paints the distant mountain range as ominous as an opposing armed force. He paints his skyline into an impregnable fortress, whose ammunition is the cloudburst, hurled from a wind-swept, thunderous sky. Then his artist's eye leaps to record the contrasting spots of light made by the rifts in the cloud, giving a glimpse of a tantalizing promise of the return of a mood more tender. In defiance of it all, he sends along the winding desert road, in the foreground, a covered wagon drawn by two patient, slow-going horses, guided by a driver who is concealed. In the painting, which he calls



ARTIST AND MODEL

WALTER UFER

"Where Desert and Mountain Meet," Ufer has shown one of the dramatic incidents of a desert day in August, and one which reveals his understanding of the speech of the elements.

In Ufer's pictures which pertain to the pictorial aspect of the land round about him, he has a masterly rendition. Any artist finds it difficult in New Mexico to paint a picture and to forget or ignore the intimate relation of the sky and the land. Their joint association there as subject matter is so different from elsewhere—they are so completely all of it. Over areas so vast that they may scarcely be measured by the inexperienced, there is nothing more

human than a road or trail obscured by every rain and windstorm; the human element is lacking; only the presence of the desert prowler, the coyote, or the darting sand lizards and horned toads is felt. So these two, the land and the sky, are thoroughly wedded and share alike the interest of the painter and the laymen who are on the ground. Ufer renders them with an impartial power in his translation. The sky he makes attractive with form and color, but he never leaves it the sole attraction. The land he makes a fit mate for his patterned sky, so strongly presented that the interest is united, and the land and the sky make the perfect whole. The mountains,



HOMEWARD BOUND

WALTER UFER

as Ufer stacks them up into masses of crevassed heights, are solid, massive, and sculpturesque. One feels the thought of Cezanne, without being forced to think of him; in fact, in all of Ufer's work the modern note predominates, but with a personal adaptation which makes it his own and convinces the observer that Ufer will always be a modern, and an interesting one.

An unflinching characteristic of Ufer's painting is his ability to vest in every canvas, no matter how small, his personal equation of great strength rendered with a scintillating force which is a rare gift. There is nothing trite; there is almost nothing that is gentle, it is more frequently a feeling of power suppressed than gentleness revealed, when there is such a suggestion in a canvas. Yet, just as one is convinced that this is always the case, there comes a painting like "September

Morning," and there is another phase of the artist before him. The over-arching green poplars, done with a soft, mished stroke, utterly lacking in the bold, strident dashes of his sage brush, reveal his aptness for speaking as others talk, through his medium of paint, but the hills beyond come up with the true Ufer handling, though shaded and lacking in detail because of the distance. It only means that Ufer can say it all. From the tragedy of the mountain storm to the poetry of the shaded lane, the surroundings of Taos can be told by this painter who sees and loves the region with more than a passing regard.

Then in the survey of the collection the observer is brought face to face with the painter's handling of the adobe dwellings of the Mexicans. If these are left the pure breed of Mexican architecture they are



SEPTEMBER MORNING

WALTER UFER

charming; if the white man—the transient American—insists upon adding porches, sheds, and shingled roofs, along with miserable fences, he completely desecrates the buildings into a mongrel type which effaces all congruity and beauty. The adobe, no matter how small, is of the earth and a thing of beauty, and is not ignoble in the presence of the mountains and the grandeur of the sky. In painting them, Ufer has had all the pleasure of the artist in varying his statements concerning them. In "My Back Yard" he has presented the adobe in an up-to-date desecration architecturally, but with an interesting technique artistically. Smooth, finished, painstaking and sharply defined, he gives the scene as it relates itself to the earth and the sky. The double window is the setting of "Suzanna and Her Sisters," which won him his prize in the

International Exhibition, at Carnegie, two years ago, and has since been purchased for the Baltimore gallery. "Taos in Snow" is a gem of a picture, literal and forbidding, while "Early Winter" is a fine specimen of the deplorable mixed breed architectural combination. In "Taos Loma: Autumn," Ufer establishes the fact that these Mexican habitations may become a pleasing, integral part of the scene, no matter where they are placed, and that they have a permanent aspect delightful to consider. They are not thin or weak at the base of the heavy, high-rising mountains, and the comparatively straight roof line rims the midway elevation with an added interest, which is all enhanced by the straggling yellow poplars lending their additional charm in the purple shadow upon the first slight ascent. In "Evening Rays" Ufer has glorified the adobe into a



WHERE DESERT AND MOUNTAIN MEET

WALTER UFER

red-gold statement that will react upon the most indifferent observer. The dull, grayish brown of the foreground is made into a pleasing surface, while the distant mountain range and the sky make a fine foil for the superlative dash of yellow and red which the sun throws out in extravagance. In "The Prayer House of Llano," Ufer has done his subtlest work. The adobe lines are not true, the tiny tower sits in crudeness and incongruity upon the severe little chapel; but it is the one religious note, and therefore it does belong to the structure. If it is possible to say that a picture may be done in an essence of form and strength, this would be the example of it. Firm and solid are the walls of the little mission;

bold and forbidding rises the encircling mountain range, and in excellent keeping is the cloud-decked sky, and the figures of the two lovers are placed in the picture like a real Manet motive—additional pattern and color. No subtlety yet, but in the handling of the gray adobe wall, Ufer has included the most exquisite suggestion of the tints of a pearl. He has enjoyed the painting of the flat surface, as much as if it had been a piece of still life, and he will make the interested one see it. It is the climax in Ufer's painting of the adobe surfaces in his present exhibition.

In presenting the landscape with the human figure as a note of form and color, Ufer is very happy. One cannot look at

these and not see that nothing *happens*. The clever artist, with the finest skill, deliberately *makes* the little intricacies in form and pattern which save his pictures from monotony. They are introduced with such consummate deftness that they seem

semi-nude to portray their racial liteness. He seems to prefer the Indian, slow-going, intent upon some purpose, sluggish in action, rather than the wild, fleet, savage being rapid motion calls into evidence. "In the Land of the Rockies" is a fine example of



THE WATCHER

WALTER UFER

of the substance of things, but the knowing one will recognize that this is one of the Ufer fine points and is entirely due to his understanding of picture making. The painter uses many phases of their life and activities as modes of presenting the Taos Indians in his landscape. His Indians ride and herd their donkeys; they hurry before an approaching storm; they stop to tie a shoe; they tarry to gossip; they decorate pottery; they sleep; they salute in leave-taking. Ufer seldom uses a dance, a running race, or any of their ceremonials calling for the

this placidity; it is quite comparable in action to the retarded, deliberate motion suggested in a Chavannes mural.

It is quite another Ufer who presents the figure as a figure. His Indians are perhaps the least posed, the least self-conscious of all the Indians painted today. There is less of stolidity, and more of the human element in him, notwithstanding the truth of the foregoing statement. Yet they are posed, but so carefully does Ufer give them an outside interest, in the pose he selects, that he catches much which eludes many of

the painters and certainly redounds to his credit as a man of discernment. There are three figure subjects which are outstanding in their interest. "By the Window" is a woman treated with less consideration than the still life about her. The lamp is beautifully painted. The shade has as excellent value as its grey-white surroundings can throw into it. The brilliant metal base is made to reflect with real loveliness the colors of the yellow, green, and red Munich vases, while Ufer makes a real joy-note of the bit of red he obtains, by extending the mouth of the red vase above the tray. "In His Garden" is an Indian working amid growing green field stuff, in the sun. Ufer has painted the white outer-garment, common to all Taos Indian men, with a skill that is convincing; one feels he was so certain of what he saw, that he painted it with a rapidity it would have been a pleasure to see. In this he has distracted the Indian's attention for just a second and then proceeded to make that the motive for the facial expression, and it is great. "Pab-Kslzee" is by far the best of the work of this character. The unlined face fixes the

youth of the woman. The straggling black hair merging into the shawl drawn over her head gives evidence of the unpreparedness and unexpected nature of the pose. In the arrested motion and the silence of the pause, the eyes have gone into an unseeing stare, which Ufer has caught in a masterly way. The look includes all the questioning of the Indian maid, the wistfulness of an unexpressed longing, while the artist has made it more than a portrait—he has painted into it more than he saw. It is Ufer's ideal epitomized of the Indian's young womanhood bound inseparably with her racial problem.

In summing up this "one-man" show the telling demonstration lies in the fact that Ufer is a many-sided painter, equally clever in handling the landscape and the figure. There is an incredible variety in the subject matter; his power of selection is a great factor in his being a big man. One feels that he is free, unbiased, a determined, untiring investigator, a man who has come a long way toward artistic excellence, but whose effort will lead him to the highest point of achievement.

COSTUME DESIGN*

BY HARRY COLLINS

Designer and Manufacturer

THERE are many who lay stress on the seeming contradiction between art and industry. They are in the same negative state of mind as those philosophers who trade upon the difference between mind and body.

Nature has endowed man with a fertile brain, which, in combination with a pair of adaptable hands, converts hides into leather, wool into cloth, and the web of the worm into silk—and then, with the assistance of the artist, creates an industry which develops from the raw product that which we call "Clothes."

I shall not attempt to follow the whims of fashion through the ages. That every phase of the world's history influenced the

mode, we know; so you will pardon me if I do not spend even a little time in the museum. Not that I am out of sympathy with the contribution of former times to our own epoch, but because I believe we owe a duty to this generation to start from a newly discovered point that will interpret our ideals. We cannot—even if we wish to do so—get away from the past, for we are a point between two eternities. We emerge out of the sea of the past and flow outward into the sea of the future, and we are always adding to the common possessions we have inherited.

The historical story of costume is one of which I plead ignorance. Fashions have had an arbitrary career, into which it would

*A paper presented at the 13th Annual Convention of the American Federation of Arts, Washington, D. C., May 16-19, 1922.

be hard to read law and order. Commerce in dressmaking has in the past misled us with the false lights of fashion's laws, but that will-o'-the-wisp is glimmering into extinction. We are realizing that the only things which change are fabrics and decoration. The silhouette remains the same; its application to dress and fabrics, however, changes with the seasons.

Some dress merely covers the body, as some houses only keep out wind and storm. But beauty should never forsake either clothes or dwellings. *One should dress to make oneself more beautiful*, and this attitude should permeate the work of American designers.

The students of fashion have approached their subject through precepts and laws laid down by peoples of ancient times, whose acts and whose modes of living contrast so strangely with ours that it would be difficult to adapt in any way to our twentieth century the beauty that was expressed in clothes of the sixteenth and seventeenth centuries. So



LADY WITH A FAN

HALES

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DONA ISABEL CORBO DE PORCEL

GOYA

NATIONAL GALLERY, LONDON

we in America (with few exceptions) work without any accepted body of dress principles for the dress creations of today. And after all, it is the American dress problem that concerns us immediately at this conference.

Before the Great War, it was the line of least resistance to accept the dictum of Paris as the last word in dress. No one had the temerity to study French talent and grasp its limitations. We were dedicated to Paris genius and were happy. But when Paris became inaccessible to the dress industry of America, we were compelled to pay serious attention to that small group of dressmakers in New York who believed in the possibility of American art in dress.

When I say, "We were compelled," I mean the press of America was compelled—because it is the American press that has helped to make the French houses the ideal and idol of the fashion world of today, standing sponsor as it has for foreign dresses—the press of America, I repeat, was compelled to look at home for designing talent.

Let me say here in America it is not the *art* in industry that is recognized, but the *product* of industry. The creator of a fabric that expresses art in its highest sense must consider it worthless unless it can be produced at a price which sells. The maker of an automobile receives more space in the press of America than any five manufacturers could ever pay for, in recognition of his production—not because he expresses art in industry, but because quantitative results are the sole aim of industry. The designer of dress who designs without the sense of these results is indeed lost in America.

The papers of our big cities have never mentioned the creators of American dress, because of fear of those advertisers who believe the dressmaker would ultimately compete with them. Even the fashion writer of our great dailies who claims that long gloves will not be worn, because of long sleeves, is immediately called to account by her chief. She is threatening, forsooth, the advertisers of gloves, and she must conform to the cries of commerce and not to the style



PORTRAIT OF A LADY

BORDONE

NATIONAL GALLERY, LONDON



ANNE OF CLEVES

HOLBEIN

LOUVRE, PARIS

facts in the case. Reasoning from this, nothing can be done in America for creative talent until the public and the press comprehend that talent should be developed and recognized.

The dressmakers as a class—and I say this advisedly—are not money makers. We make a dress as well as any foreign dressmaker—in some cases a better garment, but in America the dress must sell at its value basis and not as a matter of prestige. Further, unless it can be copied time and time again, it will not interest the manufacturer of clothes; and since he, in the final analysis, dresses the masses (and in this way sets the styles), the consideration of production must have recognition and attention.

I am not pleading for a greater recognition of American dressmaking talent through the avenue of the press; but this talent, as a matter of fairness, should be recognized as something virile and alive in our American art in dress. And even were we to work out definite American traits in dress (as we have developed them in certain types of skyscrapers and certain types of industrial plants), we may be assured that this movement, like all national movements, will be of slow growth. One does not hear every



COUNTESS AMALIE SOHN

VAN DYCK

hour of the day of the creation of a new style in furniture or in architecture.

However, to indulge in any sweeping generalization of our own epoch is extremely dangerous. From long habit or custom, we are followers of fashion without courage to develop our own dictates in regard to dress. And this brings us to the question: Who creates the fashions?

What matter who creates the fashion? That is a thing of the past. "The woman worth while" expresses through her personality an individuality that should not be smothered by a fashion of clothes. Her silhouette always remains the same. It is seldom except through a stretch of years that a woman's figure changes. Therefore personally I am opposed to the waist line at one time being 5 inches above the waist and at another time 5 inches below.

Fashion does not follow any set laws. *There are principles of good taste*, but there are no real laws of fashion. For this truth I would like to find further emphasis. Indeed, it should become the slogan of those who design in America today. There are no laws of fashion; there are only principles of good taste. This thought should dominate the designer.

I do not maintain that fashions should not

change; were the weather always the same, we would not appreciate the days of sunshine. So I believe that one season the skirt should be short; another season, long. I believe the neck line should be square at one time; at another, round. And I conform to the belief that one tires of a sleeve that is everlastingly a sleeve. Some seasons it should be as wide as the kimono worn by the Mikado himself—sometimes as tight as the wrappings of a mummy. This gives interest and charm to clothes, but I think the silhouette should remain the same. The foundation of the dress line should always conform to the anatomy and should always be soft and pliable; the lines of a dress, I believe, should never be severe. Subtle lines that only touch the figure are much more artistic and surely in better taste than the old-fashioned "princesse line" that we possibly have all heard about.

Fads, such as the trousered dress, should be tabooed. A woman should always be a woman. She should leave to the other sex that which is rightfully theirs.



QUEEN CATHERINE

TITIAN

UFFIZI, FLORENCE

Costuming which tends to make a woman less womanly should never be encouraged.

And while on this phase of dress, let me say there is a style for the girl which should remain hers; that there is a style for the middle-aged woman which should be only

the contention that costume designing is an art for which definite principles may be formulated?" And secondly, if we answer the foregoing in the affirmative, "Can we in this country work out a problem of joint effort in which the arts of design will cooper-



MRS. CARNAC

WALLACE COLLECTION, LONDON

REYNOLDS

for her. It is but natural and pardonable that the woman might wish to look like the girl, the girl like the woman—but in adapting the desire to the individual, the laws of good taste should guide, and then we would never see the atrocious effects that are now rampant in the streets of our cities.

This brings me to primary questions that concern us today. Of first importance is the query, "Have we in America justified

ate with the art of dress to reinforce these principles and to create and improve these practices?" To both these questions I now address myself.

Of the seventy odd books in six languages on the subject of costume designing, not one (if our information is correct) addresses itself to the question as to whether or not costume designing is—properly speaking—an art. This assumption is taken for

granted, and, without any desire to be in controversy with seventy-two authors, I want to leave you with this thought. *There exists, for our practical purpose, the material from which to make costume designing an art—but I am not so sure that this material has been used*, and I am not convinced that costume designing has produced actual artistic work, fulfilling the same requirements as a piece of tapestry, a plaque, a gate, a building, or any allied specimens of the art of designing.

What are the fundamental principles of the art of designing which are applicable to the subject of dress? Three of the axioms of the arts of design are applicable to the making of a dress. I trust you will not think me too arbitrary in giving these principles a symbolic name for the purpose of facilitating our discussion. The first principle I call the axiom of coherence; the second the axiom of line, and the third the axiom of motion.

The axiom of coherence demands that a given dress, in its totality, illustrates balance and proportion in mass, details and color.



MRS. SIDDONS

GAINSBOROUGH

NATIONAL GALLERY, LONDON



MARIE-ADELAIDE

NATTIER

VERSAILLES, FRANCE

This is the most comprehensive of the available principles for an art in dress. It calls for a feeling for form and architecture such as we find in a beautiful building, in a lucid essay, and in all the works of the human mind which aspire to relative permanency.

The second axiom of line demands that the dress follow the natural lines of the human figure. It is interesting to note that the principle of line is sovereign in all the arts and that its basis is derived from the manifestations of nature. It is also interesting to know that, after a lifelong study of trees and flowers, John Burroughs was filled with an intellectual rhapsody before the order and the harmony of the work of nature as revealed in line. It was impressed upon him that each tree, each flower, is true in line and proportion to its own nature. The human figure is, indeed, a beautiful combination of lines, and its charm in woman is emphasized in a sensuous line from arm-pit to ankle. The Greeks translated this line into a permanent expression of beauty. But they likewise realized that grace of motion is even a finer quality than faultless proportions. A marble statue is sufficient unto its own beauty, but no one will compare it

to a living, graceful woman in whom every gesture indicates vitality and consciousness.

This brings us to our third axiom of motion. A dress is not only intended to decorate the body but should enable the wearer to move with freedom and ease in the plastic rhythms that express life and personality. If a dress impedes motion, or distorts it; if a dress is littered with encumbrances as in the days of the French kings and Marie Antoinette; if a dress throws the figure off the axis of symmetry—it cannot hope to be a work of art.

These three are the fundamental principles which costume designing must accept in full and without reservations before it can be admitted into the domain of the arts.

Let us now examine the type of clothes created in America which approximate these requirements and see what must be done to win a wider acceptance of these principles. I direct your attention to the type of sport costume worn by the American girl. What are its characteristics? It fulfils the first principle of coherence, because it presents a well-balanced costume; it serves the second principle of line, because it conforms to the natural figure without rigidity; and it certainly answers the axiom of motion because it gives to the wearer a natural grace. The sure guide at this stage of our development is to adhere to these fundamental principles of design as a basis for the addition of such unique details and treatment as may in time correctly characterize American character and temperament.

We now come to the second important question, and I think this question is not only important in itself but is of particular significance also to this conference, which is a clearing house for the arts of design and which knows no higher function than to inspire coordinated effort so that the younger arts of design may benefit from the older and more successful.

On this subject, may I narrate a little experiment which we in New York recently carried out and from the meager results of which an important lesson is to be drawn? I refer to a "Good Taste Movement" in the Art Center of New York, in which a group of dressmakers, merchants and art schools participated. The purpose of this move-

ment was to counteract the deplorable flapper tendencies and, without any attempt at reform or moralizing, to show the girl of today a concrete guide to correct dress. The girls in the art schools were given the opportunity to make sketches of their own designs, which were later executed by the participating dressmakers. The dresses were then placed on exhibit, so that all the girls might look and meditate. For the first time in the history of our city, an organization of art groups and business men worked together. It would be superfluous to analyse the reasons for the but partial success of this movement in comparison with the complete success the project merited. The thought underlying that movement, however, I should like to submit for your earnest consideration, so that, through the exchange of thought at this conference, a practical program might result.

From this important conference I should like to see borne, first, the acceptance of the art of dress as one of the arts of design; second, the organization of a permanent committee under the auspices of this body, which committee would comprise representatives of all the special sections that have met here. These representatives would comprise the nucleus of a permanent industrial art committee, flexible enough to bring together into joint effort and consultation the workers in the various industrial arts so that, from this exchange of ideas and experience, costume designing might be enriched and stabilized.

I hope I am not Utopian in believing this suggestion is practical. I know that we are on the threshold of significant development; I know the qualities that are latent in the men and women who are devoted to costume designing in America. I know also that a conference of this kind would have been deemed well-nigh impossible ten years ago.

And so impressed am I with the opportunity that has been presented a dressmaker to share in your councils that I should like to take from you a message to the country that your inspiration and experience can be placed at the disposal of those workers in costume designing who are willing to have the subject included among the arts of design.



WORKSHOP, SALESROOMS AND WAREHOUSE OF DUNCAN PHYFE
168, 170, 172 FULTON STREET, NEW YORK.
FROM A WATERCOLOR DRAWING ABOUT 1820

FURNITURE FROM THE WORKSHOP OF DUNCAN PHYFE¹

BY CHARLES OVER CORNELIUS

Assistant Curator in the Department of Decorative Arts, Metropolitan Museum of Art

IN ASSEMBLING for exhibition at the Metropolitan Museum of Art a large number of examples of the cabinet-work of Duncan Phyfe, the furniture craftsman who worked in New York from the end of the eighteenth century well through the first quarter of the nineteenth, there was afforded an unusual opportunity to study the various phases of his artistic activity, to analyze the elements of his style and to draw from these some conclusions as to his methods of design and the origins of his artistic inspiration.

Phyfe is the only early American cabinet-

maker to whom a large group of work may be assigned upon other than purely circumstantial evidence. For practically every different type of piece included in museum exhibition there is a definitely documented example. In cases where such examples do not exist, certain characteristic treatments of form or decoration give the clue unmistakable as to their origin.

Phyfe was not a colonial cabinet-maker, but his work is wholly associated with the post-revolutionary period of the early republic. In his work are seen mirrored

¹Illustrations by courtesy, Metropolitan Museum of Art.



(1) ARMCHAIR, SHERATON INFLUENCE
PROPERTY OF HOWARD MANSFIELD



(2) ARMCHAIR, DIRECTOIRE INFLUENCE
PROPERTY OF R. T. H. HALSEY



(3) SIDE CHAIR, EMPIRE INFLUENCE
PROPERTY OF H. H. BENHARD

the same artistic ideals which inspired the delightful architecture of the period. Attenuation of proportion, delicacy of scale, refinement of decoration and subtlety of line are all present in his finest work. Of equal importance in his eyes was the practical element of his design, and his furniture possesses in high degree that suitability to its purpose which is an essential part of all utilitarian art which deserves to rank as the handmaid of the great art of architecture.

As a designer he was conventional. In lieu of exuberant imagination he possessed a very discriminating and exquisite taste, a fine feeling for proportion and line and a consummate technical skill in his craft. These showed themselves in his choice of appropriate decorative motives for his carved and veneered detail, motives limited in number but combined in various ways.¹ The finely chosen wood from which the furniture was made was a decorative element

¹For a list and plates of typical detail, see "Furniture Masterpieces of Duncan Phyfe" by Charles Over Cornelius, Chapter III. Doubleday Page & Company, 1922.

of considerable importance in the general effect.

This furniture made by Duncan Phyfe in New York City during the last few years of the eighteenth and the first quarter of the nineteenth century forms an interesting record of how, in a new land, the traditions of the great European cabinet-makers of the end of the eighteenth century were carried on for a few years longer than they had seemed destined to go. In his work we see these traditions of good design and fine craftsmanship preserved well into the new century and adapted to the changing tastes and the requirements of contemporary usage.

Duncan Phyfe was born at Loch Fannich, 30 miles from Inverness, Scotland, in 1768. His family removed to the United States when he was about sixteen years old and settled at Albany on the Hudson River. Here he took up the cabinet-maker's trade, into which it is probable that he had been inducted before he left Scotland, for he very obviously had learned early in life those refinements of construction and finish which characterize all of the best work from his shop.

Sometime early in the 1790's he came to New York City, whose spreading reputation as the metropolis of the eastern seaboard must have fired the youth with the desire to take a part in its busy life. His first years were filled with the struggle to gain a foothold, but by the opening of the new century he found himself established, with a clientele which included many of the wealthiest citizens of the city. His real start in New York is said to have been given him by the patronage of a daughter of John Jacob Astor, then one of the wealthiest men of the day.

After various moves he finally settled, before 1800, in the locality in which he spent the rest of his life. His property increased in fifteen or twenty years until he occupied four buildings in Fulton Street. One was his home at No. 169, while across the street at Nos. 168, 170 and 172 were the warehouse, workshop and saleshop.

His business grew far beyond its original bounds, and in his busiest days he employed more than one hundred journeyman cabinet-makers, carvers and finishers. His sons entered business with him eventually, and in 1847 he retired from any active participation. In 1854 he died.

Phyfe's stylistic quality first begins with direct Hepplewhite and Sheraton derivation. Much of the earlier work which he did with his own hands is of this type, and its design and execution will stand comparison with that of his great English contemporaries.

The first twenty-five years of the nineteenth century were marked in New York by a growing French taste. The more simple and severe lines of the Directoire and Consulate forms are early seen affecting Phyfe's design, and these he combined skilfully with certain forms and details of his Sheraton manner. French Empire influence began to come through shortly after 1813, and the first solutions which he made, combining the Empire with the Sheraton and Directoire, still preserve the delicate scale, graceful line and consummate craftsmanship of the earlier work.

As the heavier, more architectural forms of the French Empire came into vogue, the stylistic quality of his furniture began to decline, although his craftsmanship did not suffer particularly. In this we see a use of gilt bronze appliqué and broad veneered surfaces.

This heavy Empire work, after 1825, gave place to the ugly but popular black walnut, and Phyfe entered, with the public of that time, into the maze of bad taste from which it was impossible to withdraw.

It is, therefore, only the work dating from before 1825 which can be considered as a legitimate part of the history of fine furniture design. It is not meant to suggest that every piece of so-called Phyfe furniture was made by his own hands (only the earliest pieces were), but his were the designs, and his very strict oversight and criticism, as well as considerable of the actual handiwork, marked each piece of his best period with the unmistakable marks of his oversight.

And so in Phyfe we see a craftsman whose life spans the years between the last great period of furniture design and the period of bad taste which the Industrial Revolution of the nineteenth century drew in its wake.

The chief interest of Phyfe's furniture design lies in its exposition of the method in which he absorbed the characteristics of the styles of his predecessors and contemporaries, choosing from them those methods of design and decoration which seemed best to suit his needs and welding them into a



(5) CARD TABLE, SHERATON INFLUENCE
PROPERTY OF H. H. RENHARD



(6) SEWING TABLE, SHERATON INFLUENCE
(SILK BAG MISSING)
PROPERTY OF WARREN B. ASHMEAD



4) GAME TABLE, SHERATON INFLUENCE, PROPERTY OF H. H. BENHARD



(7) SEWING AND WRITING STAND

PROPERTY OF FRANCIS P. GARVAN

consistent style of his own in the fire of a personal enthusiasm for his craft.

The chief output from his shop consisted of chairs, sofas and tables, although many other furniture forms received his attention.

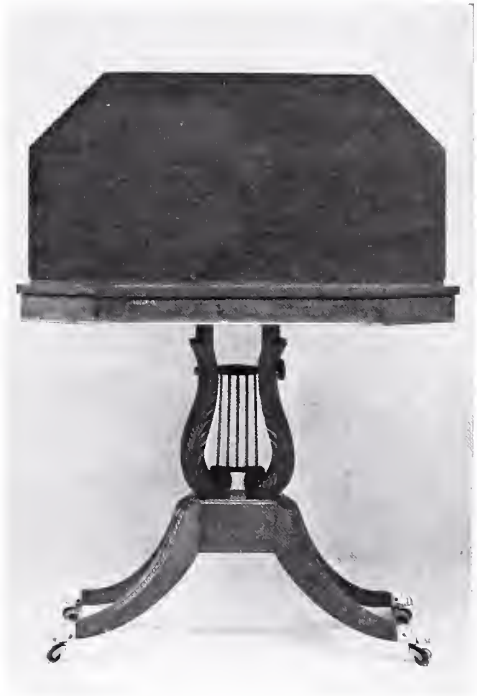
Of chairs there are, in general, three types. The first is almost purely Sheraton in derivation, the second shows Directoire influence, while the third confesses an Empire taste.

These same three types are repeated in the sofas. The most usual is the Sheraton form with straight back topped by a series of carved panels and with curved arms resting on balusters. These occur both with four and with eight legs. Of the Directoire sofas, some are upholstered, some caned, and some have arms set with carved wood lyres ajouré. The chief Empire influence is seen in the cross-curved legs of some of the sofas, whose arms and backs partake of both the Directoire lines and the Sheraton decoration.

The tables fall into three general groups, those whose superstructure is supported directly upon legs which rest on the floor, those supported upon a central pedestal, and those supported at the ends. Of the

first group the legs are either straight and reeded or curved and decorated with a carved acanthus leaf. The pedestals of those tables with a central support are of three sorts. The first sort is made up of a turned vertical shaft, usually in an urn form, from which three or four curved legs spread out, the second has curved legs supporting a small platform upon which rest short colonettes below the superstructure, while the third is of this latter type but instead of posts, crossed lyres rest on the platform and uphold the table top. A few tables, including chiefly sofa, library and dressing tables, are supported at the ends, either by coupled colonettes or by lyres. All of these tables vary greatly in design and detail, but in these three general types may be included all of the tables of Phyfe's best period known to us.

In our illustrations are shown two arm-chairs, the one (1) with horseshoe shaped seat, legs carved with the acanthus leaf and curved crossbars in the back confessing a preponderance of Sheraton influence.

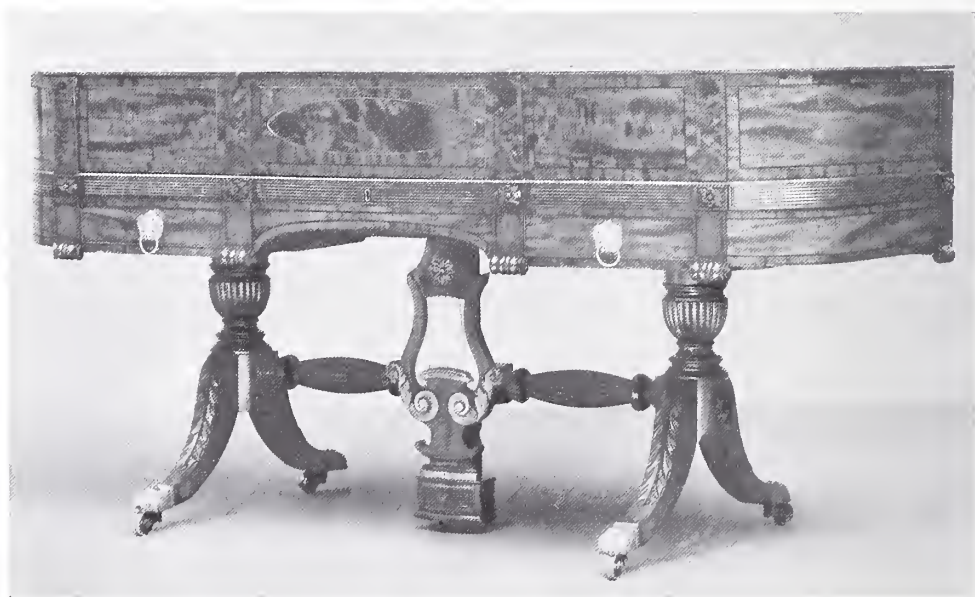


(8) CROSSED LYRE CARD TABLE

PROPERTY OF R. T. H. HALSEY



(9) TRIPOD CARD TABLE, PROPERTY OF R. T. H. HALSEY



(13) PIANOFORTE, PROPERTY OF R. T. H. HALSEY



(10) PEDESTAL TABLE WITH POSTS
PROPERTY OF R. T. H. HALSEY



(12) LIBRARY TABLE
PROPERTY OF METROPOLITAN MUSEUM OF ART



(11) SOFA TABLE, LYRE SUPPORTS, PROPERTY OF R. T. H. HALSEY

Phyfe's armchairs are very rare indeed. The second armchair (2) in its differences in these details is marked in equal degree by the influence of the French period of the Directory. The third chair (3), without arms, is a good example of the union of early French Empire influence with Sheraton detail and form.

The fine Sheraton game table (4) and card table (5) suffer not a whit by comparison with their English contemporaries. In proportion and in craftsmanship their quality is of the finest, their design following strictly structural forms and their decoration employing the most restrained and legitimate means. The game table exhibits the corner-block, veneered in a simple pattern, which is one of Phyfe's most characteristic treatments. Both tables have the slightly bulbous turning at the base of the leg, another typical treatment confessing French influence.

The little sewing-stand (6), with its four slender legs, is in the same class of high quality with the other two tables and shares with them the purest Sheraton influence.

One of Phyfe's most charming designs is seen in the little sewing and writing stand (7) with its body treated with veneers and tambour-work, supported upon a four-legged pedestal. The top, which lifts, covers a writing pad flanked by compartments for writing materials.

The fine card table (8) is typical of a large group. When opened up, the three legs are adjustable to the lines of an accurate tripod and the flap rests upon two brackets which are controlled by the same mechanism which moves the legs.

Another card table (9) is of the pedestal type in which the little platform upholds crossed lyres, while the drop-leaf table (10) shows the platform supporting four carved colonettes.

Two types of tables with end supports are shown, one (11) in which the supports are designed in the form of the lyre, the other (12) composed of coupled colonettes. The latter is a library table with a shelf below for books.

One of the most interesting pieces of all is the pianoforte (13) with action by John Geib, Inc. We have known for some time that Phyfe made the trestles to support the

piano case, but this is one of the few examples of piano where both case and trestle were made by him.

Chairs, sofas and tables, as has been said, were the chief output from Phyfe's shop. But in addition to these there were also made a number of pieces of case furniture such as sewing tables, a sideboard, and dressing glasses with small drawers below the glass. He also made high-post bedsteads, cheval glasses and washstands.

The interest in Phyfe's work may thus be seen to arise from several sources. It first of all shows us how one craftsman whose artistic ability and technical adequacy were well balanced, interpreted the ancient tradition to which he was the heir, responding with ease and grace to the influences of contemporary taste and usage. From these resulted a utilitarian art which expressed in no small degree the artistic preferences of the years in which it flourished, thus forming an accurate record in the social and artistic history of the time.

In the second place, its usefulness to us today consists in what it tells us of how a craftsman, working within the limits of an old tradition, may yet develop within this tradition, creating as it were, a style of his own, filled with the personal feeling which arises from a consistent taste and a love of his work.

The Handicraft Club of Baltimore announces its Annual Exhibition of Handicrafts, to be held in the Peabody Institute, December 4 to 22, 1922. The crafts represented will include basketry, book-binding, beadwork, china decorating, glass, illumination, cards, etchings, printing, lace, needlework, woven and dyed textiles, pottery, jewelry and metalwork, leather, toys, and woodcarving.

The Society of Arts and Crafts of Detroit held a number of interesting exhibitions during the month of November, among which special mention may be made of a collection of Porcelain Statuettes—thirty figurines made in Sweden by Mrs. George Oakley Totten (Madame Vicken von Post), of characters from folk lore and history; a special exhibition of the handiwork of The Fireside Industries of Berea College, Berea, Kentucky; and an exhibition of Jewelry by the Jewelers' Guild of the Boston Society.

THE FIELD OF ARCHITECTURE

A REVIEW OF CONTEMPORARY WORK AS SET FORTH IN CURRENT ARCHITECTURAL MAGAZINES

BY C. HOWARD WALKER, F.A.I.A.

THE *Architectural Record* for October is devoted to "Current Tendencies of Country House Design," with articles upon *Design in the East* by Aymar Embury II, in the *Middle West* by Thomas E. Tallmadge, and in the *Far West* by Elmer Gray.

The writers are all authoritative and the articles excellent, but there is little broad generalization in regard to types and yet certain fundamental differences occur. First in regard to traditions.

The East was settled, north of Florida, by Dutch and English, who were building at a time when the design of none excepting the most elemental structures ignored some knowledge of the orders of architecture and of classical details.

The pattern books of the English of the early eighteenth century and of Batty Langley were in constant use and in themselves created a type which was not alone apparent in its details, but also in its masses, which type formed its own persistent tradition, which has only been disturbed by the exaggerations of the ignorant and the fads of Victorian Gothic and of Beaux Arts fantasies. It matters little as to the character of the materials whether the walls be of wood, brick, stone, or stucco; the allegiance to classic detail is equally marked in all.

The one definite exception is a reversion to Elizabethan forms of gables, etc., which is entirely due to the charm of the type and is likewise of English derivation.

Another consideration, one of climate, has had a marked effect. Wherever snow lay upon the ground or there was a considerable amount of dampness upon the ground, the second stories of houses became more important, and patios and interior courtyards were avoided. And from the necessity of adequate heating, houses became compact and did not spread upon the land. This is evident in the East and in the Middle West, less evident in the South, and is climatic in its cause.

The Middle West design was developed

from that of the East, not so many decades past. It developed rapidly, necessarily crudely, but with great vigor and exuberance and with even aggressive independence. It not only ignored traditions, excepting those of the individuals who had an affection for their early environment, but it considered that imitation was a sign of weakness, that originality was incumbent upon it, and as a result exaggeration was rife.

As time has progressed, the Middle West has attained knowledge and appreciation and has still retained its independence and exaggerative expression, and these have given a distinct character to the work. Cornices, porches, contrasts of material and details have been exaggerated, entirely from a desire to be original. New treatments of motives have resulted, which have been suggestive and along the line of the rational development of artistic endeavor, but none the less in excess of the need. The Middle West plays the entire gamut but has little liking for fugues.

All this is inspiring, and adds to the possibilities of architectural design. Everywhere, also, are to be found examples following precedent but which have undergone ingenious and often admirable changes.

The Far West settled from the East, and it was found that at the South Spain had left through the missions some impression upon the land, but at the time it absolutely ignored the work of Spain. Its settlers were adventurers who accumulated wealth, and for a time wealth only. It had no traditions, and it built frontier towns which today are ramshackle and show no appreciation of architecture. It is only within the last thirty years that the Far West has awakened to its possibilities in architecture, which have already become monumental probabilities, and in many cases actualities.

The work done in the last four decades is amazing, and it has in the South deliberately and wisely forsworn eastern traditions, which were weak, and is devoting itself to the de-

velopment of work that is sympathetic with the climate. For the climate is that of Spain and of Asia Minor. Courtyards, patios, pergolas and the use of stucco are possible. The Latin type of building rather than the Teutonic is best suited to the land. Pitched roofs are not a necessity. Large rooms with small windows with deep embrasures are cool, and the smaller rooms to be readily heated that are found in a harsher climate occur in less number.

There is little need of eaves, and less of the elaborate mouldings of the orders. The proportions of geometric solids are of major importance, and the buildings are stripped of extraneous detail excepting at the points of rich focussed ornament. All this is more Spanish than Italian, and while the villas of both are simulated south of San Francisco, Spanish motives recall the only tradition which the land possesses. This architecture without verdure would be incomplete; with roses and jasmine clambering over its walls, with avenues of palms, of eucalyptus and umbrella trees leading to it, it is fascinating and unique. North of California no marked individual development is apparent; it will probably fuse with that at the South and in Oregon and Washington it more closely follows eastern antecedents.

The small house, however, has especially come into its own in the Far West. The climate permits an outdoor life, the house at once becomes secondary, one storied, a bungalow requiring little or no service. At present it is fresh and neat and attractive, lying low on the land, and having a certain gaiety. It is probably invidious to doubt its wearing capacity.

Bungalows ultimately become secondary residences from which families graduate. It would be difficult to imagine having a strong family pride in a bungalow. The illustrations in the *Record* are very interesting.

The *Architectural Forum*, October, illustrates the Harwood House, Annapolis, by William Buckland, built in 1774, a Georgian House of fine character. Mr. Eberlein, in writing of it, cites its studied proportions and deplores the fact that the proportions of modern houses in this style are so often ignored.

This is one of the few houses which is adequately ornamented by carving and

decorative detail. It is desirable that its entrance steps should be restored to the design of those which were originally in place.

Frederick Sterner, upon his studio and house in New York, has covered a portion of the simple stucco walls with seventeenth century modelling in the Elizabethan or perhaps Tyrolese manner very successfully. The interiors are consistent in character.

Bakewell and Browns Elizabethan half-timbered house for William Clarkson Van Antwerp, Esq., at Burlingame, Calif., is extremely well studied with a sense of rich simplicity.

The two motion picture theatres in San Francisco by Alfred Henry Jacobs are quite different in their respective merits. The Granada Theatre has a unified and effective parti-pris, Churruguesque in style, and therefore sufficiently sensational for its purpose. The California Theatre is not so fortunate in its composition and details. The rooms of the Colonial Club, New York, by Delano and Aldrich, seem to be filled with objects of incongruous shapes which are not in accord with the well-proportioned simplicity of the rooms themselves.

In *American Architect* and the *Architectural Review*, October 11, 1922, Mr. F. S. Laurence completes his interesting articles upon "Color in Architecture," illustrated by recent examples of the use of terra-cotta.

There is a series of plates of individual work by Donn Barker, Oswald Hering and Douglass Fitch, and Murphy and Olmsted, all of interest and well selected.

California Southland, October 22, 1922, is a breezy, joyful periodical devoted to the welfare of the state. It has an exuberance which is inspirational. The model plans for California houses, which embrace characteristics which have grown out of California's "outdoor manner of living and her dismissal of the servant problem by the discard of servants," are entirely indigenous and have charm when built in the delightful climate and the lush foliage of the land. Very excellent results of almost child-like simplicity and naive charm have been obtained by the California architects which can be studied with advantage, though elsewhere these homes would be exotic.

The suggestions for replanning a portion of Los Angeles are sensible and obvious and necessary for a city of which the city limits

extend into the mountain canyons, and which covers an area not much less than that of the State of Rhode Island.

In *Architecture*, October, 1922, Mr. Vandervoost Walsh of Columbia University writes his twenty-second article upon the "Construction of the Small House," in which he deals admirably with the considerations of the "Setting of the House." There are several small houses illustrated which are simple and good.

An article by Henry Coleman May upon "*La Decoration Clarie*" of Berain and Pillement is appreciative, instructive, and well illustrated.

Prof. Morey's second article upon "Byzantine Art" is scholarly.

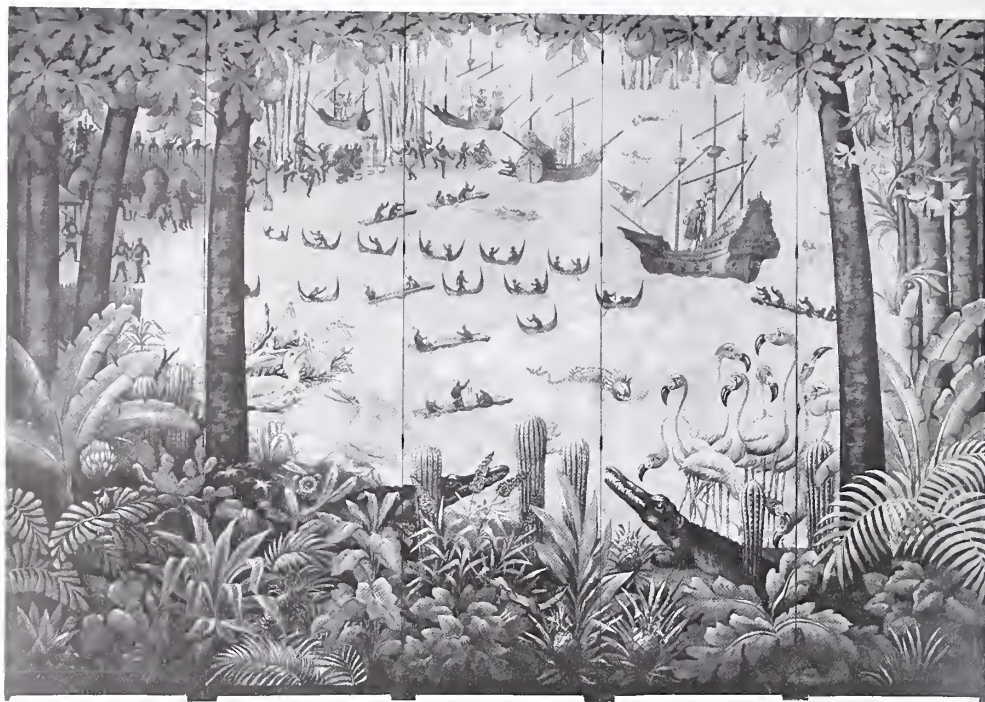
The plates illustrate two buildings, The Hardward Mutual Insurance Building at Stevens Point, Wis., by Childs and Smith, and the South Pacific Building, San Francisco, by Bliss and Laville. Both have an austerity which is becoming characteristic of American work, enrichment being confined to the accent of structure, not fastened upon it as an attempt to embellish it. The arcaded base and the colonnaded crown of the Southern Pacific Building are admirably proportioned to the height of the facade and the details are refined throughout. Fine effect has been obtained by simple means. The Stevens Point Building is inspired by the Greek Doric order, is fully detailed and has an unusual and very successful doorway.



HERALDIC BIRD

PERSIA, PROBABLY LATE TWELFTH OR EARLY THIRTEENTH CENTURY

THE UNIVERSITY MUSEUM, PHILADELPHIA



VISCAYAN BAY

JAMES DEERING (OWNER)

ROBERT WINTHROP CHANLER

THE DECORATIVE ART OF ROBERT WINTHROP CHANLER

AS SEEN IN HIS RECENT EXHIBITION IN PHILADELPHIA

BY THIS time the decorative art of Robert Winthrop Chanler is well known to most Americans and is becoming known to Europe as well. Recently, however, just what he stands for was made evident in an exhibition in the very sumptuous galleries of the Philadelphia Art Alliance from October 1 to October 23, when one of the largest series of his decorative screens and panels was shown under conditions that gave a very definite idea of their value as interior decorations. Inevitably, of course, screen crowded screen and panel vied with panel, almost to distraction possibly. But such is the effect of Mr. Chanler's art when seen in mass that one may say that each particular work invites comparison and competition of a neighboring piece in the sense

that all parts of a mosaic, while seemingly incongruous in color and form, contribute to the general and very happy result in design. It is from this point of view that the exhibition of Mr. Chanler's work at the Art Alliance took on a very characteristic tone.

Admitting, as Mr. Chanler himself would, the very varying and unequal character of his output, at the same time to see all these things together was a *tour de force* that completely swept one off one's feet; not in any sense causing a suspense of judgment, perhaps, but producing such a bewilderment in one's admiration that it took some time, as it were, for the observer to get his bearings, since the sensation was of sailing into strange seas and strange lands, gorgeous in gold and silver, glittering with the effects



MURAL DECORATION

BY
ROBERT WINTHROP CHANLER
COLONY CLUB, NEW YORK



PORCUPINES

SCREEN BY

ROBERT WINTHROP CHANLER

EXHIBITION, PHILADELPHIA ART ALLIANCE

of enamel and in which the riot of color was, however, everywhere subordinate to design and pattern. For, after all, when all is said and done, Mr. Chanler's great achievement is that, just as the great Cretan artists in 2000 B. C. took their hints from the wild life of the sea and land and also used them-

selves as material for mural decoration, so he, nearly four thousand years later, has gone to the fauna and flora of the sea and the fauna and flora of the land, to say nothing of the human form and all natural aspects, for his patterns. While it looks easy to see animal life from giraffes to por-

cupines, not forgetting the bird life and fish life, rich in all sorts of bizarre color suggestions and line effects in terms of sheer pattern, that so few have dared to do what

has been pointed out again and again and again, the work of any creative originator must be judged alone by the best example and not by experiments or by those things



GIRAFFES

PANEL BY

ROBERT WINTHROP CHANLER

PURCHASED BY THE MUSEE DU LUXEMBOURG, IN PARIS

Mr. Chanler has done (and audacity is not the least significant feature of his work; indeed it may be said to be the most significant) is proof positive that he is an originator of talent whose finest achievements almost approach the rare thing which only comes from genius itself. After all, as

which do not represent the higher levels aimed at and attained. And so, judged by his Philadelphia exhibit, Mr. Chanler's position in the art life of America is unique and with warrant for his high reputation as an artist to whom nothing is "common or unclean."



DEATH OF THE WHITE HART

PANEL BY

ROBERT WINTHROP CHANLER

EXHIBITION, PHILADELPHIA ART ALLIANCE



SILVER TEA SET BY ARTHUR J. STONE

MUSEUM CIRCUIT EXHIBITION OF AMERICAN HANDICRAFTS

THE EXHIBITION OF AMERICAN HANDICRAFTS

BY HENRY P. MACOMBER

Chairman A. F. A. Committee on Handicrafts and Secretary of Boston Society of Arts and Crafts

THE exhibition of American Handicrafts which opened in the National Gallery of Art in Washington on November 1 and which is to be shown in successive months in the art museums in Philadelphia, Providence, Boston, Pittsburgh, Cleveland and New York, under the auspices of the American Federation of Arts, sets a standard which will be a revelation to the larger American public. When we remember the conditions in this country twenty-five years ago, at the close of the materialistic nineteenth century, it is something of an achievement that the handicrafts have gained a new foothold and advanced to this present stage. In my opinion, the work shown in this collection compares favorably, as a whole,

with that being done in any other country today. In selecting it, the jury insisted on good design as a *sine qua non*, and then were almost as critical of technique. This resulted in the acceptance of less than one-third of all the objects submitted.

Jewelry, pottery and decorated textiles, as shown in this exhibition, seem to have been the branches where there has been the greatest advancement. The jewelry shows a fine feeling for design, considerable originality, and a high stage of craftsmanship. The fact that, of the nineteen exhibitors, eleven are women would seem good evidence that jewelry offers an excellent field for women. The pottery is interesting for its studies of museum pieces of the past,



POTTERY BY AMERICAN POTTERS
MUSEUM CIRCUIT EXHIBITION OF AMERICAN HANDICRAFTS



BROOCH, GOLD, PEARLS, AND STAR SAPPHIRE BY HELEN SWEETSER WHITE
PENDANT, WHITE AND GREEN JADE, LAPIS AND ENAMEL BY FRANK GARDNER HALE
BROOCH, PRECIOUS TOPAZ, DIAMONDS AND PEARLS BY EDWARD E. OAKES
MUSEUM CIRCUIT EXHIBITION OF AMERICAN HANDICRAFTS

as well as for its excellence of glaze and form. Mrs. Robineau's individual achievements in porcelain are something for any country to be proud of. The batiked and block-printed textiles are of decided interest, as they represent remarkable progress in comparatively new fields.

Silver, ironwork, stained glass, book-binding, woodcarving, and weaving, all of which were carried to high perfection in earlier periods, are creditably represented, although it is to be regretted that there are not more examples of each of these crafts. In fact, if this country can produce work of the quality of all the crafts here exhibited, the great wonder is why it should not pro-

duce a hundred fold more. I believe that in the next few decades it will and that the number of our good craftsmen will very largely increase, as a result of the good work being done in the art schools.

It is interesting to find that, of the 115 craftsmen whose work is exhibited, 70 are women and 45 men. As regards location, more than half are in two big centers, 47 in Boston and 28 in New York, while the others are scattered among the larger cities from Vermont to Louisiana and California.

All in all, the exhibition shows evidence of a healthy renaissance of the handicrafts, promising great opportunities for the future.

A TRIBUTE TO LLOYD WARREN

BY ERNEST PEIXOTTO

Director, Department of Mural Painting, Beaux Arts Institute of Design

JUST before his sudden and most untimely death, Mr. Lloyd Warren,¹ Director of the Beaux Arts Institute of Design, had arranged with the editor of this magazine for the publication of the reports of the monthly competitions of the Institute in the *AMERICAN MAGAZINE OF ART*.

This Institute that he founded less than a decade ago is and will remain, in the opinion of its countless friends, the very best monument that could be erected to Lloyd Warren's memory. He had always believed in the teaching methods of the *Ecole des Beaux-Arts* in Paris and in their power to focus the attention of the student on the intellectual and imaginative side of his profession. So that, twenty years ago, as chairman of the Committee on Education of the Society of Beaux Arts Architects, he began to develop the ideas that were to crystallize in the Beaux Arts Institute of Design.

Unassumingly, quietly, he started it under the auspices of the Society of Beaux Arts Architects, and in a few years he had worked so well to build it up, to strengthen it and amplify its fields of endeavor that, during

this past year, nearly a thousand students in architecture were enrolled upon its lists and its monthly programs were being used by fifty-seven ateliers, of which twenty-six were university schools of architecture. These facts alone show only too clearly how valuable our most important universities consider its work to be. The programs issued by the Mural Painting Department are likewise followed by a number of prominent institutions, including the Yale School of Fine Arts, Cooper Union and the National Academy Schools in New York, the Pennsylvania Academy and other schools as far west as Denver and California, while the Department of Sculpture is certainly the most important in our country, enrolling a total of more than three hundred students.

And it is to the unflagging zeal of its director that the development of the Institute has been so remarkable, and the fact that its influence has become so active a power for good in the art education of America is largely due to the energy and devotion of Lloyd Warren, backed by an ever-widening group of architects, painters and sculptors who give their services gratui-

¹Mr. Warren was killed by a fall, October 25, 1922.

tously as instructors and members of the various juries.

But it is not this Institute alone that owed its success to Mr. Warren's efforts. During the past few years I have had the honor and the privilege to be associated with Mr. Warren in three of his larger activities: the A. E. F. Art Training Center at Bellevue, France, whose beneficial effects, under his able directorship, were so well remembered that, for his work there, he was made a Chevalier of the Legion of Honor; the Beaux Arts Institute of Design and the projected School of Fine Arts in Fontainebleau. In all of these works I have been able to see, at close range, his untiring effort, his spirit of self-sacrifice and his constant thought of others.

With the means at his disposal, to do anything he liked, a bachelor, and able to lead the existence of a dilettante, he nevertheless gave at least a portion of every day to the Institute where he was known personally to all the students, many of whom he befriended. He founded also the Prix de Paris for architects and would, I am sure, had he been spared for further activities, have kept on exerting his power for good in an ever-widening sphere of art education in America. His loss is a well-nigh irreparable one, and I can only end by saying that, in spite of his undoubted taste and talent as an architect, it is for his unselfish work among American students of art that Lloyd Warren's name will long be cherished and remembered.

BEAUX ARTS INSTITUTE OF DESIGN

Department of Sculpture

Awards made at the judgment of October 23, 1922.

Jurors: Messrs. Lloyd Warren, W. E. Shepherd, Jr., Frank C. Farley, John Gregory, Allan Clark, Gleb Derujinsky, H. R. Ludeke, A. DeFrancisci.

Monthly Exercise in Composition No. 1, Subject: "Decorative Panel for a Music Room."

Twenty-two models submitted.

Second Medal: C. Luini, M. B. Starr, C. W. Jones. *First Mention:* F. A. Williams, C. Luini. *Second Mention:* L. Worswick, V. Carano, B. A. I. D. *Second Mention:* E. Thorp, Yale School of the Fine Arts.

Life Modeling Classes: Mr. Edward McCartan's Class—*First Mention,* L. Slobotkin, C. W. Jones; *Second Mention,* T. Mellilo. Mr. Jo Davidson's Class—*Second Medal,* T. Mellilo; *Second Mention,* A. Block, H. Rubin. Mr. Allan Clark's Class—*Second Medal,* L. Slobotkin; *First Mention,* M. F. Malin, C. Luini; *Second Mention,* H. Gross.

Mr. Harry R. Ludeke's Class in Ornament (Byzantine), *Second Medal:* C. M. Chamberlain; *First Mention:* M. Malanotte, C. Geraci, I. Crisafulli; *Second Mention:* S. D'Angelo.

Department of Mural Paintings

Awards made at the judgment of October 23, 1922.

Jurors: Messrs. Lloyd Warren, W. E. Shepherd, Jr., Frank C. Farley, Ernest Peixotto, Duncan Smith, Edwin C. Taylor, James Daugherty, Wm. DeLeftwich Dodge, Arthur Covey.

Monthly Exercise in Composition No. 1. Subject: "An Altar-Piece." Twenty-seven sketches submitted.

Second Medal: M. J. Mueller, M. R. Woodson, Tom L. Johnson, Herman Van Cott, Yale School of the Fine Arts; J. Glaser, Cooper Union; L. Thoron, New York City. *First Mention:* C. A. Nisita, Yale School of Fine Arts; Wm. Kughler, National Academy of Design; O. Guglielmi, B. A. I. D.; Erna Lange, Cooper Union; A. Rasario, New York City. *Second Mention:* C. G. Johnstone, A. J. Tulk, A. B. McCutcheon, R. I. Mathews, J. Paulson, Yale School of Fine Arts; Lucia Patton, Atelier Denver; M. B. Starr, B. A. I. D.; C. Vander Roest, Larchmont, N. Y.

Circulars of Information and Programs for any of these departments will be mailed on request by writing to 126 East 75th Street, New York.



DECORATIVE PANEL FOR A MUSIC ROOM

C. LUINI



DECORATIVE PANEL FOR A MUSIC ROOM

M. B. STARR



DECORATIVE PANEL FOR A MUSIC ROOM

C. W. JONES



AN ALTAR-PIECE

COMPETITIVE SKETCH—MEDAL
BY J. GLASER, COOPER UNION
BEAUX-ARTS INSTITUTE OF DESIGN



AN ALTAR-PIECE

COMPETITIVE SKETCH—MEDAL

BY M. J. MUELLER, YALE SCHOOL OF THE FINE ARTS

BEAUX-ARTS INSTITUTE OF DESIGN



NEW YORK IN 1900

PAINTING BY BIRGE HARRISON

FIRST PRIZE, A. F. A. MEMBERSHIP COMPETITION—SOUTHERN STATES

FEDERATION NEWS

ON THE evening of November 13 our president, Mr. Robert W. de Forest, and his wife, celebrated, in their Washington Square home, the fiftieth anniversary of their marriage—their Golden Wedding. Many were the good wishes expressed by friends for a continuance of the beautiful comradeship filled to the brim with golden memories, which their marriage fifty years ago has been. A charming medal, designed and exquisitely modeled by Evelyn Longman Batchelder, showing their portraits in profile, was struck as a souvenir of the occasion.

MEMBERSHIP CAMPAIGN

It is too early to prophesy exactly what the results of the membership campaign will be, but if enthusiastic cooperation by our present members and friends is any indication, the final result is going to be most gratifying.

Committees are being formed in large and small communities all over the country. Busy men and women with many other

obligations have consented to act as chairmen because of their interest in the Federation and their belief in the things that it stands for.

In order to stimulate interest and to reward effort, competitions have been instituted by the Federation in the cities and larger towns of five different sections of the country, prizes being offered for those securing the largest number of members in a given time. These sections are the far west, the middle west, the central states, the southern states, and the eastern states, and the awards will be a painting by a distinguished American artist, an etching by an American etcher of foremost reputation, and a Medici print reproducing "The Sackville Children" by Hoppner. Five painters and five etchers have most generously donated their works for this purpose. They are Mr. Charles C. Curran, N. A., who has given a painting entitled "The White Door"; Mr. Charles Warren Eaton, who has given a poetic landscape, "The Pines"; Mr. Birge Harrison, who has sent

his "New York, 1900," typical street scene at twilight when darkness is fast approaching and lights are beginning to twinkle in the house windows; Mr. Francis C. Jones, N. A., who has contributed an interior with figures entitled "Music in the Studio"; and Mr. Frederick J. Waugh, who has given a

operate in any other way are urged by the Field Secretary, Miss Laura Joy Hawley, who has this work in charge, to send to her lists of people who ought to be members, so that they may be invited to join.

It should be remembered that membership in the American Federation of Arts means



WILD FOWL ETCHING BY FRANK W. BENSON

THIRD PRIZE, A. F. A. MEMBERSHIP COMPETITION—EASTERN STATES

painting made in the West Indies, entitled "Tropical Sea."

The etchers are Frank W. Benson, Lester G.⁺ Hornby, Joseph Pennell, David Roth, and Everett L. Warner. Mr. Hornby, Mr. Roth, Mr. Pennell and Mr. Warner have all given architectural subjects, and Mr. Benson's contribution is of wild fowl. Each work is thoroughly representative and eminently worthy of a place in a permanent collection.

A great deal of interest is being manifested in these awards which have been so generously donated, and a healthy rivalry is developing among communities in the same section. Members who cannot co-

operate in any other way are urged by the Field Secretary, Miss Laura Joy Hawley, who has this work in charge, to send to her lists of people who ought to be members, so that they may be invited to join.

NEW CHAPTERS

During the past two months the following organizations have become affiliated with the American Federation of Arts through chapter membership: The American Association of Museums, which is in reality a sister organization, including in its membership museums of art, natural history, etc., etc., which, as the older organization of the two, thus shows recognition of common

interest and manifests a generous and sincere desire for cooperation; the Applied Arts Club, of Peoria, Ill.; the Portland (Oregon) Arts and Crafts Society; the Art Department of the University of Chicago; the Art Association of La Crosse, Wis.; the Ogden Federation of Women's Clubs, of Ogden, Utah; the Art Department of the Women's Reading Club, of Beaumont, Tex.; and the Utica Society of Fine Arts.

PORTFOLIOS

In the November number of the *Woman's Home Companion* there appeared a short notice of the service rendered by the American Federation of Arts in sending about portfolios of prints suitable for the home for selection and purchase. As a result of this notice nearly five hundred inquiries were received within a week from persons in all parts of the country, which may certainly be taken as an indication of general interest in art and a widespread desire for good pictures.

The portfolios circulated are 26 by 30 inches in dimensions and contain approximately twenty prints, reproductions of works by old and modern masters, suitable for framing, the selling price of which is from 50 cents to \$20 apiece. They are primarily intended for persons desiring to purchase prints, who live in places where they are not obtainable through the medium of print sellers or art dealers. To our members these portfolios are sent, upon application, without fee, the person borrowing the portfolio paying transportation in both directions and retaining the prints for four or five days, just long enough to test out their livable qualities and so make a choice.

NEW LECTURES

The American Federation of Arts has been fortunate enough to secure, for circulation, one of Miss Anna Curtis Chandler's delightful illustrated museum talks for children, "The Tournament of a Duke of Burgundy," descriptive of court life in France during the Renaissance when art was at its height, the purpose of which obviously is not only to interest children but to give them a background for the study of the art of that period. This is one of a series of talks which Miss Chandler has given, from time to time, at the Metro-

politan Museum of Art, and its use by the American Federation of Arts has been made possible through the courtesy of the museum and the generosity of Miss Chandler.

The National Gallery of Art at Washington has placed at the disposal of the American Federation of Arts an engaging illustrated lecture on its permanent collection, illustrated by no less than seventy colored lantern slides. The accompanying lecture was prepared by Prof. William H. Holmes, director of the gallery, and the coloring was done by experts, directly from the paintings. Among the subjects illustrated are important works by American artists included in the Evans gift, purchases through the Ranger Fund, and paintings by the Old Masters included in the Ralph Cross Johnson and Harriet Lane Johnston collections.

Not only do the Federation's lectures go to cities and towns in the United States where authoritative lecturers on art cannot be secured, but also to certain cities in Canada. Among these is Winnipeg, where they are given in the Winnipeg School of Art. The following notice is taken from a Winnipeg paper of October 21:

The first of the American Federation of Arts course of lectures this season was delivered in the Commercial Art room, Tuesday evening, by Principal Johnston. The subject of the lecture was "French Art," which drew a large and appreciative audience, every nook and cranny of this largest of the classrooms being packed, starting with Claude Lorraine, the real founder of French painting, and ending with no less a personage than Puvis de Chavannes, regarded as the greatest painter of murals the world has ever known. The forty illustrations thrown upon the screen add immensely to the interest of these lectures. They will be continued fortnightly through the winter months.

A pleasant note of appreciation of the Federation's lecture on the Metropolitan Museum, contributed by Miss Bessie Davis of the museum staff, came recently from the chairman of the Exhibition Committee of the Altoona Art Institute, who is also manager of the Altoona Chamber of Commerce, as follows: "Speaking for our institute, I wish to express our sincere thanks to the American Federation for the use of this lecture. The slides and the text were most interesting and satisfactory."

EXHIBITIONS

Each number of the *MAGAZINE* gives the monthly bulletin of the Federation's traveling exhibitions and lists those collections for which definite arrangements have been made at the time of going to press.

In the November bulletin were listed several collections recently assembled, which had their first showing last month. Among these, perhaps most notable, with the exception of the exhibition of American Handicrafts which is reviewed quite fully elsewhere, was the exhibition of work by the Alumni of the American Academy in Rome, which was first shown at the Brooks Memorial Art Gallery in Memphis, from whence it goes to the Carnegie Institute, Pittsburgh.

Of much interest is also a large collection of 64 paintings, 21 small bronzes and 17 miniatures, by the National Association of Women Painters and Sculptors, which started its circuit at the Hillyer Art Gallery, Smith College, Northampton, Mass. Simultaneously in the Plumb Memorial Building in Emporia, Kans., the exhibition of Paintings of the West, chiefly by western artists, to which members of the Taos Colony largely and generously contributed, had its opening.

The New York Society of Painters' exhibition made its start at the Springfield Art League, Springfield, Mass. Exhibitions of Pictorial Photographs, Etchings by Frank W. Benson, Real Laces, and Porcelain Statuettes, the last made in Sweden by Mrs. Vicken von Post (now Mrs. George Oakley Totten) likewise have started on their travels.

The circuits for most of these exhibitions are now arranged, but there are a few open dates, and places interested in making arrangements to show them should send in their applications as soon as possible.

Certain other exhibitions are still being circuited. For example, Garden and Flower Pictures, by various well-known artists—a most delightful collection; Paintings by Felicie Waldo Howell, landscapes, beach scenes, boats, old Salem doorways and streets; Little Paintings of Italy, by Charles C. Curran, consisting of bits found by the way when the artist was in Italy summer before last—intimate little pictures charmingly shown in frames carved by the painter's son; and water color sketches of the Orient,

by Gertrude Hadenfeldt—foreign scenes full of subjective interest, colorful and charmingly rendered, giving not only the atmosphere of the country, but suggesting the spirit of the people as well.

Interesting reports continually come to the main office concerning these traveling exhibitions. One recently received from Mobile reports that the exhibition of "Etchings and Lithographs" proved the first serious undertaking of the kind in that city. It is hoped to awaken enough interest to form a society or chapter and have more exhibitions in Mobile.

The Federation's Print collections seem particularly popular, and from these many sales are made. As a result of the exhibition of School Room Prints at Logansport, Indiana, recently, under the auspices of the Logansport Art Association, an order for twenty pictures was sent in. When this collection was at Muskegon, Mich., it was visited by the Superintendent of Schools with his entire staff of principals, who were very enthusiastic.

Beloit College, Beloit, Wis., has an Art Hall in which are held during the season a series of exhibitions, and in which lectures by lecturers of note are to be heard. Among the exhibitions shown during the past season were: Etchings; Japanese Prints; Paintings by American Artists; Home Craft Industry and Baskets from Berea, Kentucky; Photographs by Mrs. Derwent; Silverware and Jewelry from China. Among the lecturers were: Edward Waldo Forbes, Lorado Taft, the Reverend and Mrs. W. A. Rowell, who lectured on Dante; Miss Helen Gunsaulus, and Mrs. Luther Derwent.

A "Friends of Art Association" has lately been formed among the citizens of Beloit, and with the assistance of this association greater progress and accomplishment is anticipated during the coming year.

During October the Art Alliance of America held, for the seventh successive year, a competition in Textile Design at the Art Center, in New York. Nine prizes were offered, ranging from \$25 to \$50 each. Four hundred designs were submitted, from thirteen states and Canada. Three of the prizes were awarded for Decorative Fabrics, five for Silks, and one for Tapestry.

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THOMAS NELSON PAGE

The death of Thomas Nelson Page, which occurred in Virginia on November first, brought sorrow and loss to the American Federation of Arts, to which he had always been more than a good friend. For some years he was a member of our Board of Directors, retiring, in fact, only when he became Ambassador to Italy, which meant residence abroad. Since his return he has served as a vice-president and has been active in promoting its welfare.

Mr. Page was genuinely interested in the Federation's work and especially in the development of the MAGAZINE, to which, from time to time, he most generously contributed. He loved beautiful things and he had an abiding faith not only in God but his fellow-man. He was in every sense a Christian gentleman—courteous, kind, considerate, sensitive to beauty, greatly touched by suffering, thoughtful of the comfort of others, and tender with those in need. He had essentially a literary turn of mind and an artistic temperament.

His writings were made charming not only by the sentiment by which they are pervaded but because of their artistic feeling. They, like their author, are intensely human, but they are also extremely picturesque—word paintings of exceptional graphic quality.

Fortunately he was spared suffering, passing from this world to the next as from room to room, and in the lovely surroundings of his Virginia garden, as he stooped to pick up a spade. This is as he would have wished, but our loss is great. We had hoped for him still many years.

Mr. Page was a director of the Coreoran Gallery of Art, past president of the Washington Society of the Fine Arts, and a member of the American Academy of Arts and Letters, a believer in those arts which in the truest sense adorn life—himself an artist.

AMERICAN HANDICRAFTS

A distinguished diplomat who attended the opening of the Exhibition of American Handicrafts held in the National Museum at Washington on the afternoon of November 1, said that he was gratified to find that there were no monstrosities among the exhibits. A well-known potter who was also in attendance, remarked with special reference to the pottery section, that although the work was discouragingly good, it was for the most part of a negative character. Both were good criticisms and gave indication of the trend of art in this field today.

That American craftsmen have gained immeasurably in technical skill in the last quarter century, none will deny, but in the handicrafts, as in the so-called fine arts, there is little work being produced at this time which is outstanding because of originality in design, except that which is perhaps a little inclined toward bizarre modernism.

The craftsmen, more than the painters and sculptors, are clinging to tradition and are electing to follow the lead of the master craftsmen of the past as far as lies within their power. The potters are striving to discover and to rival, perhaps to an extent through imitation, the great potters of past centuries in China and Japan. The bookbinders, the wood carvers, and the workers

in wrought iron are taking, as their exemplars, works by great craftsmen of the Renaissance or the preceding Gothic period. They are speaking, as it were, a language which is not their own, but they are speaking it fluently. Surely it is better, as Jefferson once put it, to accept as models those works which generations have agreed to admire than to throw over tradition for the sake of so-called self-expression.

But there must be a middle ground, or, to change the metaphor sharply, a greater height to be occupied. Modern life is not an imitation of the life of the past, and modern art should therefore be no less distinctive. There is no question but that finer work can be done by hand than by machine, but every care should be taken and every means employed to insure the use of equally good design. At the present time it would seem as though the machine had the advantage in this particular, for the manufacturers of America, under the urge of competition and as a result of the endless effort of those most interested, have fallen into a way, it would seem, of employing the best designers.

It may often happen that a skillful craftsman is not an accomplished designer. In such case there is no reason why to the advantage of the work there might not be collaboration. It should be remembered, however, in this particular that the artist who designs for the machine makes no outlay except in time and labor, and in turn receives immediate remuneration, whereas the craftsman is handling, in almost every case, expensive materials and is working oftentimes not for a particular but a possible customer.

The high level of excellence that has been attained by American craftsmen, in spite of untoward conditions and difficult circumstances, shows them to be capable of competing with the best craftsmen of the world and gives unquestioned promise of a higher attainment in the future.

As has been truly said, the arts and crafts are essentially social. But they can only flourish when they receive abundant support. The works produced by craftsmen are, in almost every instance, articles of utility; primarily they come into existence to supply a need; they are articles of use, but articles in which the element of beauty

is dominant. This purpose, if the arts are to be developed, must be kept in mind, for the minute the craftsman begins to produce for any other reason—such, for example, as museum display—his or her art is sure to fall off in quality and in character. In other words, we have again the fairy circle. We shall not have hand-wrought articles of distinguished design, as well as superior workmanship, until they are demanded by a purchasing public, and we shall not have an appreciative public until the craftsmen themselves are sufficiently deeply imbued with the spirit of their own time to turn out works which give it expression, and appeal, through superior merit, (as do master works in other mediums,) on sight to the initiated.

The outlook is hopeful, but the movement must be supported and the craftsmen must not be satisfied until they have done more than repeat themselves or someone else.

NOTES

In its August number, the EXHIBITION AMERICAN MAGAZINE OF OF AMERICAN ART, PARIS called attention to the coming Exhibition of American Art to be held in Paris in the spring of 1923.

The French Government, under whose official auspices the Exhibition is to be held has loaned the Government Exhibition Building, known as the "Jeu de Paume." This is the building which a year ago was loaned the Netherlands Government for an exhibition of the old Dutch masters owned by the government and by private collectors. This present year it was loaned to the Belgium Government for a special exhibition, and next year, it is the turn of the American Committee of Organization to arrange for an exhibition of American Art activity that will prove of real interest to the Parisian public.

The Jeu de Paume is an ideal building, splendidly situated for this exhibition. It is about 50 feet wide and about 250 feet long, divided into lofty rooms with arched clear-story windows, and skylights. Its location in the Tuilleries Gardens, at the corner of the Rue de Rivoli and the Place

de la Concorde, is in the center of the official, social and artistic life of Paris, and is accessible equally to native Parisian and visiting American.

The scope of this exhibition is to be that of all phases of art activity in the United States—Fine, Decorative, Industrial—Retrospective, and Contemporary. The AMERICAN MAGAZINE OF ART will print later a more detailed description of the scope of this exhibition as soon as it has been definitely formulated by the Organizing Committee, but it wants now to call the attention of its readers to the fact that this exhibition will include every phase of artistic design and execution.

The importance of this event in the artistic life of the whole of France and America is signified by the fact that President Harding and President Millerand have accepted the joint presidency of the Honorary Committee, and Ambassador Herrick and Ambassador Jusserand have accepted the joint vice-presidency of that committee. Mr. Robert W. de Forest has accepted the invitation to become one of the patrons.

A very able and important Advisory Committee is to be formed, and acceptances have already been received from George G. Booth, president, The Society of Arts and Crafts, Detroit; Robert Harshe, director of the Art Institute, Chicago; William M. Ivins, Jr., curator of prints, Metropolitan Museum of Art, New York City; H. W. Kent, secretary, Metropolitan Museum of Art, New York City; H. P. Macomber, secretary, Society of Arts and Crafts, Boston; Mrs. Cornelia Sage Quinton, director, Albright Art Gallery, Buffalo; Paul J. Sachs, assistant director of the Fogg Museum, Boston; Langdon Warner, director, University of Industrial Art, Philadelphia; and F. Allen Whiting, director, Cleveland Museum.

The holding of this exhibition is an event of the greatest importance in the general development of American art. It should serve as a stimulus to the artists and craftsmen all over the country. It should encourage good workmanship, and it certainly must increase the public knowledge of an interest in art, not only as a thing to be admired in the museums and private collections but also as an important factor in the daily life and business of the country.

A progressive step has been taken recently by the Mississippi Art Association—that of assembling and sending

about to cities throughout the State, a traveling exhibition of works by artists of Mississippi and New Orleans. This exhibition is composed of twenty-four framed paintings, chiefly small ones, not over 18x24 inches; and twenty-four designs, drawings etc., which are mounted on uniform black mounts, 14 x 22 inches. It had its first showing at the Mississippi State Fair in October, after which it was sent out on circuit.

As the Art Association was not able to circulate this exhibition free of charge, it has estimated the lowest possible cost of assembling and returning the pictures at the end of the year, and is charging the very small fee of \$2 to each place to cover this expense. Applications for the exhibit are pouring in, witnessing to the great success of this experimental venture. Further particulars may be obtained from Mrs. Marie A. Hull, 222 North Street, Jackson, Miss., under whose capable direction the exhibition is being circulated.

It is interesting to learn that the Wall Paper Guild of New York, formerly the Allied Wall Paper Industries, has gone into the field of circulating exhibitions, following the example of the American Federation of Arts. They have now one exhibit of wall paper ready and are arranging for a total of ten such collections to travel. The exhibitions are shown in stores and may be borrowed by individual dealers. Educational and philanthropic institutions receive them free of charge; to dealers the fee is \$5 for the first week and \$3 for each succeeding week.

The manufacturers are financing these exhibitions as part of their joint publicity campaign and are circulating the wall papers without mention of the names of contributing firms or manufacturers, merely for the general interest that they will arouse and for the purpose of increasing the knowledge and use of good wall papers. It is felt that, if care is used in the selection of the materials, the result of these exhibitions will be beneficial to artistic taste and development along such lines.

KANSAS' Washburn College, at
 FIRST ART Topeka, Kan., is to have
 MUSEUM the honor of erecting the
 first art museum in Kansas.

In this it takes the lead of all other colleges and cities in the state.

The museum is to be the gift of Mr. Joab Mulvane, a prominent citizen of Topeka, who has donated the sum of \$50,000 for the purpose. The gift is significant not only as an acquisition to the college buildings but as the result of a growing interest in art in the state, and it will satisfy a permanent need for development along artistic lines.

The museum will contain exhibition galleries for both temporary and permanent exhibits, and classrooms furnished with material for artistic training, including sculpture, pottery, drawing and painting. Normal courses for the purpose of preparing instructors to teach drawing in the public schools will be conducted, and commercial art will be given. The museum will also house a departmental library—a collection of books already numbering more than twelve hundred, and in connection therewith will be a room specially equipped for the use of lantern slides. The National Art Sorority, Delta Phi Delta, has requested space for its especial interests, and it is quite possible that the library may serve as a chapter room.

In addition to all this, the building may offer hospitality to other college interests, such as debates, receptions, and an out-of-door sketch class.

The Mulvane Art Museum, as it is to be called, will stand not only as a monument to Joab Mulvane, its financial sponsor, but also to the devotion and faithful work of Mrs. L. D. Whittemore, head of the Art Department of the college, through whose efforts largely this art interest has been awakened and encouraged.

ARTISTIC A year ago the Municipal
 AMERICAN Art League of Chicago put
 POST CARDS on the market in Chicago a
 series of twenty-five post
 cards showing some of the
 beauty spots of the city as seen through the
 camera of the leading amateur photographers
 of the city. Many of the pictures repro-

duced had taken prizes at exhibitions of the Chicago Camera Club.

The cards have found a ready sale in Chicago and are in great demand at the leading book stores, department stores and gift shops and at the Art Institute, the field museum of Natural History, the railroad stations and the hotels.

Encouraged by the success of the cards and in response to a demand for a book of views of the city, the league has this year issued an attractive "Chicago Beautiful" book, showing twelve of the most popular views of the post card series.

Other cities have followed the example of Chicago. Boston has an exceedingly well-chosen series, which has proven very popular, and some of the western cities are gathering material for a similar venture. The directors of the Municipal Art League are to be commended for the effective work they have done.

Mr. E. L. Millard is president of the organization, Mrs. H. L. Tyler, secretary, and Mr. T. E. Tallmadge, chairman of the Post Card Committee.

We have wound up the NEWS LETTER affairs of last year and are FROM THE now fairly embarked upon AMERICAN those of this year. Professors ACADEMY IN Frank and Showman are ROME both in residence. Prof. Curtis arrived from Naples in the Ford Sedan which he brought from America with him and which he and Prof. Fairbanks are sharing. It is the only Ford Sedan in Rome and creates quite a sensation in the city. The enrollment in the schools amounts thus far to twenty-four students, but we expect about as many more to join us as the season advances. The new men are all most enthusiastic about what they have seen of Europe. I attended Prof. Frank's first lecture at the Forum today, and many students from both schools were present. Prof. Frank is an inspiring lecturer.

We have had an applicant in painting, who wishes to try the competition next spring in Rome. He is a young artist of twenty-two from California, and he has just had a year in Paris, where he entered the Ecole des Beaux Arts. He seems to prefer us, however! Former sculptor Pola-

sek and former painter Cox both appeared in Rome last month. It is needless to say that they were much interested in all that was going on, particularly Mr. Polasek, who was not at all familiar with our buildings on the Janiculum. Mr. Cox had been working up a New York commission in Florence.

September usually has been the concluding month for the third year Fellows, but because of the deferred scholarships of the architect Chillman, and our painter Lascari, only Jones bade farewell to the academy at the customary time. Jones will arrive in Boston and go immediately to New Hampshire to the country place of Mr. George Baxter Upham, for whom he is to design a lion fountain head for an antique marble basin, after which he will return to New York where he will probably join Mr. Fraser at 3 MacDougall Alley. He has some portrait busts to do. If the academy could each year send back its men as well fortified with prospects, and the talent to meet them, as is the case with Thomas Hudson Jones, there would be little necessity for a welfare committee for our returning Fellows.

Prof. Lamond, with the two Fellows, Composers Sowerby and Hanson, have covered an extensive itinerary during the summer: Venice, Vienna, Salzburg, Munich, Cologne, Bonn, were visited, where chamber music of an international character, such as at the Salzburg Festival, was attended. Opera was heard in Munich, while in Venice and Cologne visits were made to publishing houses where information was obtained enabling the Musical Department to enlarge, in the future, its library of scores. In England, Glastonbury, Gloucester and London were visited, and Sowerby rehearsed his new Sonata for presentation at Aeolian Hall, London, on October 10. The Leeds Festival began on September 30, and prior to it Professors Lamond and Sowerby attended rehearsal for eight hours a day for a week, and survived!

Hanson left the party on its way to England for a short visit to Sweden, where he expected to have one of his symphonies performed.

While in London, Hafner, our first-year architect, got in touch with the Director of the South Kensington Museum and engaged his interest in the model of St.

Peter's dome that Hafner hopes to execute during his second year.

James H. Chillman, Jr., has written an exceptionally able and illuminating paper on the Palladium Church of the Redentore, in Venice, in which he accomplishes, with not a little success, the acrobatic feat of refuting both the enthusiasts and detractors of Palladio at one stroke. It is a very acceptable article for publication.

Schwarz, our first-year painter, has returned from his travels. He has spent considerable time in the excellent environment of Florence and has made two copies while there.

Ciampaglia, Griswold, Smith and Amateis are traveling, while Cecere, Hafner, Chillman, Schwarz and Lascari are at present in residence.

Griswold has devised an excellent scheme (submitted in detail to the Committee on the School of Fine Arts) for a method of issuing tessere, by the academy, for the important and most frequented villas in Italy, which will enable the office in Rome to omit an almost continual private correspondence with villa owners and save our Fellows from functioning as a bureau of inquiry for the constant stream of scholars passing through Rome.

FRANK P. FAIRBANKS,
Professor in Charge, School of Fine Arts.

The Senior Class of the HIGH SCHOOL Wichita High School has ART COL- recently added to its collec- LECTORS' CLUB tion a canvas by Gerrit A. Beneker entitled "The Lum- ber Schooner."

Art activities at the high school, under the able leadership of Miss Gladys Bate, are responsible for the increased interest manifested in art by the student body. A High School Art Club has been organized which holds weekly meetings, at which the members draw and paint from model. To be eligible to membership in the club the applicant must possess at least three pieces of art of merit. The club has taken a deep interest in the activities of the Wichita Art Association, and the selection of the Beneker canvas was made following a recent exhibition of the works of this artist held at the city library under the direction of the Art Association. Students visit



FOUNTAIN FIGURE

BY

GAETANO CECERE

FELLOW IN SCULPTURE

AMERICAN ACADEMY IN ROME

these exhibitions in groups on appointed days, listening to talks on the various phases of art and writing essays, credit being given in their regular school work.

Another important canvas recently purchased by the class is "Among the Red Rocks," by Birger Sandzen, a very fine example of the recent work of this virile painter.

The High School Collection, which contains some very important pieces, is now hung in the corridor of the present high school building, but will eventually be transferred to the new high school building on Roosevelt Field for the construction of which the citizens of Wichita recently voted one million dollars in bonds.

Official announcement of the award of prizes in the thirty-fifth Annual Exhibition of American Paintings and Sculpture at the Art Institute of Chicago was made at the opening of the show on November 2. Approximately three hundred and twenty-five works were accepted by the jury, and of these twelve were accepted by the jury as recipients of prizes or of honorable mention. Four prizes awarded by the Art Institute Committee on Paintings and Sculpture were announced later. The list is as follows:

The Potter-Palmer Gold Medal to John Singer Sargent for his Portrait of Mrs. Swinton.

The Mrs. Keith Spalding Prize to William Wendt for his painting, "I Lifted Mine Eyes unto the Hills."

The Norman Wait Harris Silver Medal to Eugene F. Savage for his decoration, "Expulsion."

The Norman Wait Harris Bronze Medal to Karl A. Buehr for his painting, "Story Land."

The Mr. and Mrs. Augustus S. Peabody Prize to Frank Swift Chase for his painting, "Autumn Lights."

Honorable Mention for Landscape to Lester D. Boronda for his painting, "Isles of Content," and to Tom P. Barnett for his painting, "The Road to the Sea."

Honorable Mention for Architectural painting to Ettore Coser for his painting, "Roman Nocturne."

Honorable Mention for Figure painting to Abram Poole for "Diana," and to R. Sloan Bredin for "Young Girl in White."

Honorable Mention in Sculpture, 1st to Janet Scudder for her "Running Boy with Cup;" 2d to Cartaino Scarpitta for his "Prayer Piece"; 3d to Ruth Sherwood for her "St. Francis."

The Mr. and Mrs. Frank G. Logan Medal to Frank W. Benson for his "Still Life decoration."

The Martin B. Cahn Prize to Albert H. Krehbiel for "Wet Snow in the Woods."

The Charles S. Peterson Purchase Fund: "Sheep at the Brook" by John E. Costigan, and "Portrait of Woodbury" by H. Dudley Murphy.

As usual, members of the jury were automatically ruled out of competition for prizes or honorable mention.

In December, 1915, the Minneapolis Institute of Arts held the first Exhibition of the Work of Minneapolis Artists. There were forty-eight exhibitors and one hundred and two objects exhibited. This year the exhibition was held in October, when there were eighty-two exhibitors and one hundred and ninety-one exhibits. The contrast between the two exhibitions was forcibly brought to the minds of those who attended the openings of both. A feature of this exhibition was that the scope was enlarged to include St. Paul as well as Minneapolis artists, and the work submitted was agreed to be of a higher standard than ever before. A feeling of originality and wholesome spontaneity prevailed, and one had only to glance about the galleries where the objects were exhibited to realize that they represented a wide variety of subject and of treatment.

Mr. Thomas R. Kimball, the well-known architect of Omaha, who served on the jury for this exhibition, has written as follows, concerning it: "There is no form of art lover who will not be the loser should he let this exhibition pass unnoticed. The offerings being local, the great names of modern American painters were naturally absent. The influence, however, of most of the best of them is very much present. Many of these pictures do full honor and credit to the masters, whose pupils have

painted them. For those who still cling to the great outdoors there were very beautiful examples of its most smiling moods, and for those who seek its less exuberant expressions there were children of its shadow and of night. . . . I particularly remember one group of these sketch size, out-of-door bits, where sunlight, shade and shadow have been most successfully interwoven by one master hand. The offering of this one painter would more than pay for an hour spent in its thoughtful contemplation."

The jury made the following awards: Painting, first award, Frances Cranmer Greenman for "Jane," lent by Ira D. Potts; second award, \$100, E. Dewey Albinson for "Sleepy Indian"; third award, \$50, Robert A. Brown for "Vi"; honorable mention, Bernt Anker Hoffman, for a Landscape. Sculpture: "first award, \$50, Harriet Clark Hanley, for Study for a Stone Fountain;" honorable mention, Alice S. I. Hannaford, for "Louise Blue Sky." Prints and Drawings: first award, \$50, Ethel N. Farnsworth, for "Master George Hoke"; honorable mention, George Resler, for "The Weeds."

TO MAKE
AMERICAN ART
AND IDEALS
KNOWN IN
FRANCE

Prof. A. D. F. Hamlin, of Columbia University, is planning to sail early in February for Paris, for the purpose of delivering a course of sixteen lectures on American Art in l'Ecole du

Louvre, and a shorter course on the same subject in the School of Higher Social Studies.

The invitations to give these lectures have come to him as a result of his suggestion that it was high time to give the French people some idea of the real history and achievements of American art, and he will give these lectures as his personal contribution to the Franco-American artistic sympathy and mutual understanding. According to his views, the world of art and culture on this side of the ocean is fairly well informed regarding French art from the earliest days to the present. The French world of culture, on the other hand, knows almost nothing about American art except its skyscrapers, the sculpture of Saint-Gaudens and the paintings of Whistler, Sargent and others. They have little conception of the origins or

conditions under which our art has grown up and flourishes today. While such a course as he has planned can give only an outline of its history, he hopes to impart a better understanding of the subject.

As Prof. Hamlin is giving these lectures as a gift, with no arrangement for exchange and no compensation by the French, he is anxious to give the enterprise the character of a tribute of grateful appreciation of America to France. He desires to have the project as widely known as possible and to take to France a greeting and expression of gratitude and appreciation from a wider representation of the American art world than merely his own university.

The Cleveland Museum of Art completed recently a CAMPAIGN FOR unique campaign conducted MEMBERS AND with the combined objects FRIENDS of acquainting the public more fully with its work

and of increasing its membership and income. The first week in October was featured as "Art Museum Week," and use was made of every available form of publicity; newspapers gave special editorials, news articles and stories; rotogravure pages were run in Sunday papers; foreign language newspapers and house organs, church bulletins and club publications carried special articles on the museum and its work; posters were distributed throughout the city, large framed photographs of the museum were placed in store windows; cases containing museum material were placed in theater lobbies and store windows, and special movie films showing the museum building and the activities carried on within it were shown at theaters; talks were given at the luncheons of important clubs, and other means were employed for giving the museum desired publicity.

The following week about 250 volunteer workers, most of whom were enlisted on teams organized by men's and women's clubs, engaged in an intensive canvass for membership, and at a meeting held in the museum lecture hall on the final night of the drive partial reports were made by all participating teams. Final tabulation of results, which was not completed until the following Wednesday, showed that 850 members had been secured up to that time and, as they were still coming in, it is felt

that not less than 1,000 will be added to the membership as a result of the drive. At the final meeting announcement was made of a secret campaign which had been carried on for the purpose of building up the museum's unrestricted endowment.

Such an endowment had for some time been deemed essential to proper financing of running expenses, and the president, J. H. Wade, made a proposal to the trustees early in the summer that he would donate \$200,000 for such endowment if the trustees would raise \$400,000 more; to this proposal he added the provision that when his terms had been met he would add \$200,000 more to his present purchase fund of over \$900,000. A committee consisting of William G. Mather, Leonard C. Hanna, Jr., and Ralph King, undertook to raise the necessary funds and reported at this meeting that not only had the required amount been subscribed but had already been exceeded, and they proposed to continue the work with the goal of eventually providing for the museum an unrestricted endowment of \$2,000,000. This, with a membership of 10,000 which it is aimed to secure, will place the museum on a firm financial footing.

The Retrospective Loan Exhibition of European Tapestries, held this fall in the galleries of the San Francisco Museum, is one of a series of retrospective exhibitions instituted by Mr. J. Nilsen Laurvik. The two which have been previously held were the Old Masters' Exhibition and the collection of drawings and etchings by Rembrandt in the J. Pierpont Morgan Collection.

The present collection of 79 European tapestries exemplify the beginning, culmination and decline of the art of tapestry weaving. There are fourteen looms represented which show examples of the allegorical, classical, historical and mythological as well as armorial, genre, landscape, portrait, still life and religious subjects. The catalogue has a most instructive and interesting article on the history and art of weaving by Phyllis Ackerman.

Another interesting feature of the museum is the library of the seven arts which is being built up by the director. It consists of some two hundred volumes on the various

arts and the best art magazines from all countries. Twenty languages are now represented, and often there are several magazines from one country. Even a small art magazine published in Iceland has been ordered. All newspapers that carry art news and comment are being added, and as the public is more than welcome to avail themselves of these books and magazines, it will have a broadening effect on the artists and art lovers.

The Spreckels Memorial Art Museum is being built at Lincoln Park and, when completed, will house the foreign art collection which Mrs. Adolph B. Spreckles has been gathering for many months and which will be presented by her to the city of San Francisco.

Before being removed from Europe the collection will be exhibited in the Grand Palace of the Legion of Honor on the Seine. All articles have been carefully authenticated by an acting committee consisting of the chiefs of the Ecole des Beaux Arts and the authorities of the Louvre Museum. It will be the first exhibition ever held by the French Government in honor of a foreign city.

The collection will be comparatively small but exclusive. It will consist in part of the Gobelin tapestries dealing with the life of Joan of Arc. They are the gifts of France to San Francisco and represent a fortune. There will be a "Winged Victory" made under the supervision of the Louvre authorities and cut by the same artisans who worked for Rodin—a gift from the Louvre Museum.

The Duchess of Vendome and fifty ladies of France will contribute one room, The Queen of Rumania another, The Grand Duchess Cyrel of Russia another, and the three children of Mrs. Spreckels are each contributing a room.

There will be about fifty Rodins, which collection will be the greatest of Rodin's work outside of Paris. This collection cannot be equaled anywhere outside of France. Another room will be devoted to some fifty examples of Sevres ware. Three vases in the collection are over 6 feet high.

One room will be devoted to our own sculptor of animals, Arthur Putnam, and will remain as a memorial to his genius and to stimulate the work of native artists.

ART IN LOS ANGELES The thirteenth annual exhibition of the California Art Club which opened with a reception to art patrons and artists in the Gallery of Fine Arts at the Los Angeles Museum, October 19, was the best of the successively improving exhibitions that have been going on for years.

There were 82 paintings by 68 artists, besides a small showing by eight sculptors and two miniature painters. Owing to a novel method of awarding the three prizes of one hundred dollars each, the awards will be made too late for publication in the December *MAGAZINE OF ART*.

This method consists of having the individual votes of active club members in good standing, the painters voting for the best painting, and the sculptors and miniature artists voting for the best in their respective exhibits.

The gallery shows a representation of the best and oldest of the western painters and includes the work of William Wendt, Karl Yens, Alson Clarke, John Coolidge, John Cotton, Franz Bishoff, Benjamin C. Brown, F. W. Cuprien, Jack Wilkinson Smith, Aaron Kilpatrick, Conrad Buff, Hanson Puthuff, William Ritschel, and a long list of other equally representative men. Among the women whose work is noticeable are Ada Belle Champlin, Anna Hills, Katherine Leighton and Donna Schuster.

The Mrs. Henry Huntington prize of one hundred dollars for the best picture in the exhibition of the California Water Color Society just closed in the Los Angeles museum, was awarded Karl Yens for his striking portrait study called "A Mystic of the Orient."

A small collection of prints belonging to Merle Armitage was shown in the print room of the Los Angeles Museum for a few weeks this fall. The purpose of the show was, to quote Mr. Armitage, "to emphasize the fact that really fine things may be had for a moderate sum." These prints, he goes on to explain, were acquired from all parts of the United States during the past ten years and represent a very small outlay of money. He is using this means to encourage the collection of prints not only for the monetary value but for the pure joy that comes to the collector through ownership.

The little group includes wood blocks, lithographs and etchings by George Bellows, Frank Brangwyn, Cleo Daminakes, Goya, Lee Hankey, J. J. Lankes, Lepere, Rembrandt, Ernest Roth, Seymour-Hayden, Whistler, Howard Willard and Anders Zorn.

The Hollywood Art Association, which, under the leadership of Douglas Donaldson, has between two and three hundred members, has instituted a series of "studio tours" to the many artistic retreats in Hollywood and on the neighboring hills. The first tour was to the studio of Mr. Donaldson. Besides this helpful method of getting acquainted with the artist colony and their interesting homes, there are monthly lectures by authorities on interior decoration, landscaping and the various allied arts.

BRITISH NOTES

By our London Correspondent

A very remarkable collection of Italian Renaissance bronzes has recently come into the hands of Mr. Alfred Spero of King Street, St. James, and is of such exceptional interest that I am taking this opportunity to bring it before the readers of the *AMERICAN MAGAZINE OF ART*. All connoisseurs of Italian bronzes know the John P. Heseltine collection; and the mere fact that these pieces have appeared at various exhibitions of the Burlington Fine Arts Club, notably in the important exhibition of Italian sculpture held there in 1912, and that several of them, which appeared there, are also mentioned and even illustrated by Dr. Wilhelm Bode in his monumental work on Italian bronzes—which still remains the text book on this subject—is a sufficient guarantee of their quality. The little display at Messrs. Spero's has been an artistic treat to myself, and I only regret that my space here available only permits me to notice briefly a few of the most important pieces. First among these must come the bronze seated figure of a boy, which appeared in the Burlington Club in 1912, being called a bronze fountain figure, and which is described in Dr. Bode's work as Venetian, Circa 1570. I cannot myself accept this, and agree with Mr. P. G. Konody—whom I know in Italian art matters as a critic and enthusiast—in finding Florentine qualities



BRONZE STATUETTE OF MINERVA

ASCRIBED TO BENVENUTO CELLINI

HESLITINE COLLECTION

in this delightful "putto." There are elements, as has been suggested, of Luca della Robbia in this child form; but there are even elements which point to Donatello himself.

But the figure here which absolutely intrals me, for its sheer mastery of technique, is the little nude, helmeted, female

figure, unspringing in a splendid sweep of movement, which was lent to the Burlington Club by Mr. Heseltine under the name of Juno, though that of Minerva, with reason, is now suggested. There is only one name which can be placed beneath this little masterpiece, that of the famous Renaissance goldsmith and sculptor, Benvenuto Cellini; and as such Dr. Bode describes it and illustrates it in his work on Italian Bronzes. Cellini, when he made for his Duke Cosimo the figure of "Perseus" which still stands in the Loggia De' Lanzi at Florence, designed also the smaller figures which stand each in their niche, beneath the monument, Zeus and helmeted Pallas and Danae mother of Perseus, and there seems every ground to think that, as Dr. Bode says, "this elegant little figure of Minerva, from the broad treatment and numerous divergencies from the statuette on the base of the Perseus, looks like a model for that statuette."

To be mentioned with this is the figure of "Marsyas," an early Renaissance bronze, which appears, differing in pose, in the Berlin and Florence Museum and the Pierpont Morgan collection; and the bronze figure of a man, bearded and nude, called frequently "The Executioner." The animals are exceptionally fine; notably a bronze horse which recalls in some measure those of the facade of S. Marco, on which it has been suggested that it may be based, and the fine study of a solid cast of an elephant, with rich black patina. The very living bronze of a goat, bleating and stretching its hind leg, has been very generally assigned to that famous Renaissance sculptor, Riccio, whose work came under my notice when I was in Padua; and Dr. Bode in his great work illustrates the large bronze figure of a rhinoceros and has pronounced it in conception and execution as one of the best animal bronzes of the Renaissance period.

Mr. Heseltine did not confine himself exclusively to the Italian Masters of bronze, and the collection contains a fine bust of a negress by Carpeaux as well as a group by Rodin, which that artist had given in his early days to Alphonse Legros; but of course the interest here centers on the Renaissance bronzes.

BOOK REVIEWS

THE PRACTICAL BOOK OF FURNISHING THE SMALL HOUSE AND APARTMENT, by Edward Stratton Holloway. J. B. Lippincott Company, Philadelphia, Publishers. Price, \$6.00.

This book is a sequel or a continuation of *The Practical Book of Interior Decoration*, of which Mr. Holloway was joint author. It treats of furnishing the most inexpensively equipped cottage, bungalow, or flat, as well as the more pretentious apartment and house, urban and suburban; and it deals not merely with period but modern, non-period methods. The treatment is not only comprehensive but exhaustive, attacking the subject from a great variety of angles.

Not the least interesting feature of the book, and that which the home-maker will perhaps find most valuable, is the illustrative material, which comprehends furniture of good design which can be purchased in the open market, the name of the manufacturer being given in each instance. In this respect this book is unique and evidences to an extraordinarily high standard attained today by American furniture manufacturers in the reproduction and adaptation of old designs, which those most capable have agreed to consider excellent.

RAPHAEL, by Felix Lavery. Frederick A. Stokes Company, New York, Publishers. Price, \$4.00.

This book purports to be the first chronologically coherent record of Raphael's life since the days of Vasari. The author, Felix Lavery, has expended ten years in research and study in its preparation and has set forth now a complete history of Raphael's works, giving dates when they were painted, their chief characteristics and the conditions under which they were produced. He was led to this exhaustive investigation by the fact of having in his possession a "Nativity" accredited to Raphael, about which there has been considerable controversy. A considerable portion of the book now published is devoted to an exhaustive tracing of the pedigree of this painting, which, oddly enough, was successively owned by John Trumbull and Benjamin West.

To students of art and to those who are specially concerned in matters of connois-

seurship, this book, with its handsome illustrations, its well attested facts and historical data, cannot fail to prove of value and interest.

A TREATISE ON LANDSCAPE PAINTING IN WATER COLORS, by David Cox. Special Number of *The Studio*, 1922. *The Studio*, 44 Leicester Square, London, Publishers. Price, 7/6 in Wrappers; 10/6 Cloth Binding.

These special numbers of *The Studio* have a character all their own, with their many pictures, their handsome colored insets and their admirable descriptive text. The present volume contains 72 pages of illustrations, including 16 color plates reproducing works by this master painter of Great Britain, one of the forerunners of the present-day school of landscape painting, as well as a foreword by A. L. Baldry, giving biographical data and a critical estimate of Cox's work, and a *Treatise on Landscape Painting and Effect in Water Colors*, by Cox himself.

Attesting the value of these special numbers of *The Studio* it may be noted that several issued within the last fifteen or twenty years are now selling at five or six times their original publication price.

HERALDRY AND FLORAL FORMS AS USED IN DECORATION, by Herbert Cole, with Drawings by the Author. E. P. Dutton & Company, New York, Publishers. Price, \$4.00.

The word "heraldry," as Mr. Cole suggests, instantly calls up visions of pageantry and state, the pomp and circumstance of mediæval war with blaze of color and decoration on shield and banner. It would seem to belong exclusively to the past, to the age which is no more; but as an element in design many of the heraldic devices are adaptable today, and linking up the life and art of the past, its study is peculiarly worth while. To the craftsman and designer, therefore, chiefly will this book be of interest.

CATALOGUE OF PAINTINGS AND DRAWINGS

The Worcester Art Museum has just issued a handsome catalogue of paintings and drawings with an introduction and descriptive text by Raymond Henniker-Heaton, the able director. The volume comprises 231 pages and constitutes a valuable and interesting handbook on art.

THE AMERICAN FEDERATION OF ARTS

Bulletin—Exhibitions

- ART INSTITUTE OF CHICAGO. Thirty-fifth Annual Exhibition
of American Paintings and Sculpture.....Nov. 2—Dec. 10, 1922
- PHILADELPHIA WATER COLOR CLUB. Pennsylvania Academy
of the Fine Arts. Twentieth Annual Exhibition....Nov. 5—Dec. 10, 1922
- PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS. Pennsyl-
vania Academy of the Fine Arts. Twenty-first
Annual Exhibition.....Nov. 17—Dec. 17, 1922
- NATIONAL ACADEMY OF DESIGN. Winter Exhibition. Fine
Arts Galleries, New York.....Nov. 17—Dec. 17, 1922
- NEW HAVEN PAINT AND CLAY CLUB. Fifth Exhibition of
Little Pictures. Free Public Library, New
Haven, Conn.....Nov. 27—Dec. 10, 1922
- NEW YORK WATER COLOR CLUB. Fine Arts Galleries, New
York. Thirty-third Annual Exhibition.....Dec. 26, 1922—Jan. 9, 1923
Exhibits received prior to December 20, 1922.
- AMERICAN WATER COLOR SOCIETY. Fine Arts Galleries, New
York. Fifty-sixth Annual Exhibition.....Dec. 26, 1922—Jan. 9, 1923
Exhibits received prior to December 20, 1922.
- WASHINGTON WATER COLOR CLUB. Corcoran Gallery of Art,
Washington, D. C. Twenty-seventh Annual
Exhibition.....Jan. 6—Jan. 28, 1923
Exhibits received Dec. 29 and 30, 1922.
- SOCIETY OF WASHINGTON ARTISTS. Coreoran Gallery of Art,
Washington, D. C. Annual Exhibition.....Feb. 2—Feb. 25, 1923
- PENNSYLVANIA ACADEMY OF THE FINE ARTS. One hundred
eighteenth Annual Exhibition of Oil Paintings
and Sculpture.....Feb. 4—Mar. 25, 1923
Exhibits received prior to January 17, 1923.
- NATIONAL ACADEMY OF DESIGN. Fine Arts Galleries, New
York. Ninety-eighth Annual Exhibition.....March—April, 1923
- CARNEGIE INSTITUTE, PITTSBURGH. Twenty-second Inter-
national Exhibition.....April 26, 1923
Exhibits received prior to April 6, 1923.

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